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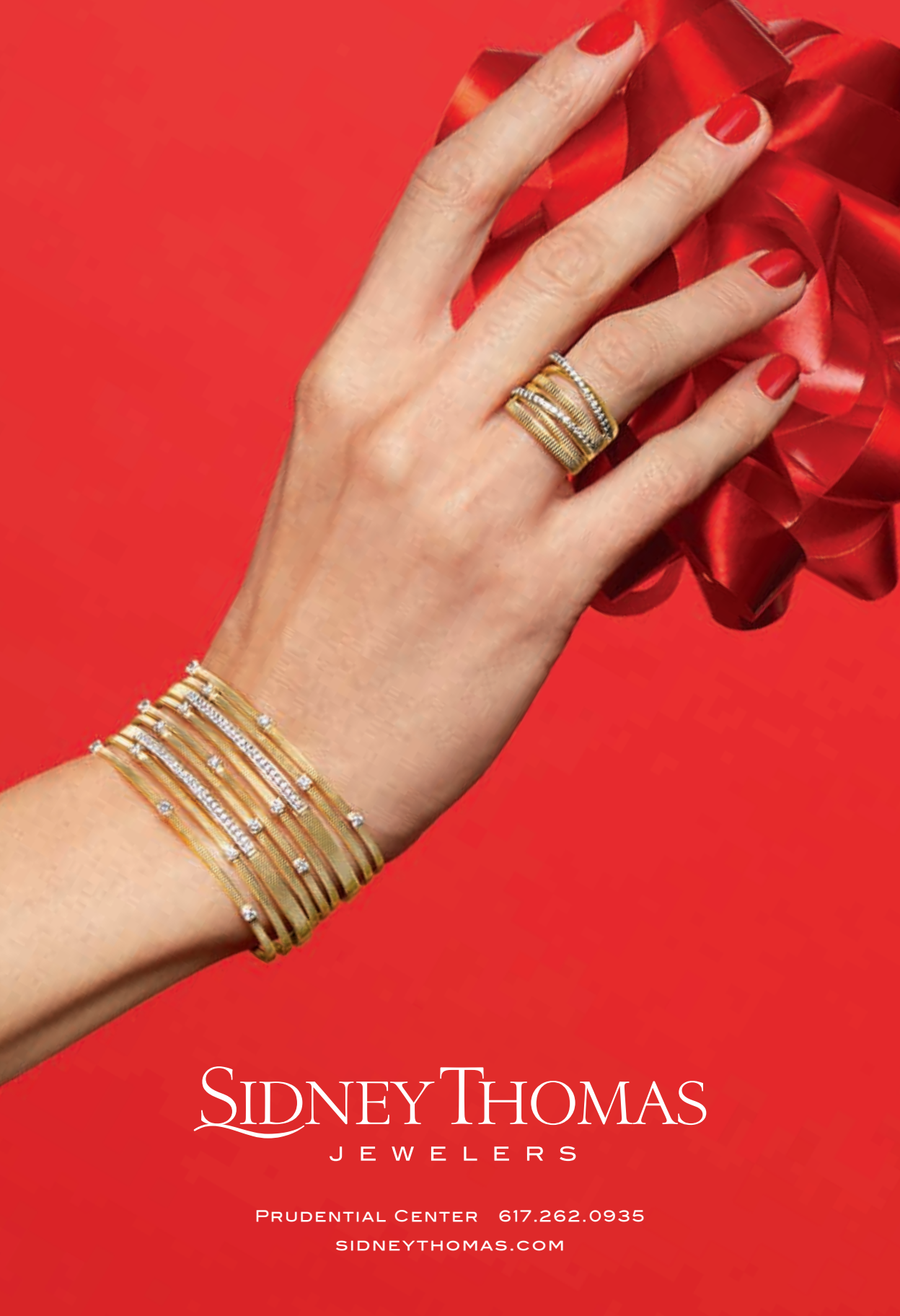
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ON DISPLAY IN SYMPHONY HALL

This year's BSO Archives exhibit on the orchestra and first-balcony levels of Symphony Hall encompasses a widely varied array of materials, some of it newly acquired, from the Archives' permanent collection.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- An exhibit case in the Brooke Corridor documenting the longtime relationship between the great Puerto Rican pianist Jesús María Sanromá and the BSO and Boston Pops from 1923 to 1968
- An exhibit case in the Brooke Corridor spotlighting guest violin soloists with the BSO in the first decades of the 20th century
- An exhibit case in the Brooke Corridor providing an overview of the BSO's principal cellists from 1881 to the present
- Two exhibit cases in the Hatch Corridor focusing on outside events at Symphony Hall, including travelogues and community-oriented activities

IN THE FIRST BALCONY CORRIDORS:

- An exhibit case, audience-right, highlighting the BSO's recent acquisition of a 1936 plaster sculpture of legendary BSO conductor Serge Koussevitzky done from life by local artist Paul Vinal Winters
- An exhibit case, also audience-right, displaying photographs and postcards depicting Symphony Hall and its environs as part of Boston's changing cityscape
- An exhibit case, audience-left, documenting how patrons secured their tickets in the early years of the BSO

IN THE CABOT-CAHNERS ROOM:

- In conjunction with the BSO's upcoming tour to the Far East, three exhibit cases focusing on the BSO's initial Far East tours in 1960, 1978, and 1979
- A display of photos by George Humphrey, BSO violist from 1934 to 1977, from the 1960 Far East tour

TOP OF PAGE, LEFT TO RIGHT:

Jesús María Sanromá and Arthur Fiedler, c.1930 (photographer unknown)

Season ticket, made of brass, from the BSO's inaugural subscription season, 1881-82 (Bridget Carr)

Seiji Ozawa conducting at Beijing's Capital Stadium, March 1979 (Story Lichfield)

KEITH LOCKHART





Now in his 25th season as Boston Pops Conductor, Keith Lockhart is the second longest-tenured conductor of the Boston Pops Orchestra since its founding in 1885. He took over as conductor in 1995, following John Williams's 13-year tenure from 1980 to 1993; Mr. Williams succeeded the legendary Arthur Fiedler, who was at the helm of the orchestra for nearly 50 years. Keith Lockhart has significantly expanded Pops programming, focused on national annual touring, and participated in major media events. He has solidified the orchestra's place in the fabric of the New England community and has led the Boston Pops in countless performance situations. The list of more than 250 guest artists with whom he has collaborated is a virtual who's who of performers and pop culture icons.

Keith Lockhart, who occupies the Julian and Eunice Cohen Boston Pops Conductor chair, has conducted more than 2,000 Boston Pops concerts, most of which have taken place during the orchestra's spring and holiday seasons in Boston's historic Symphony Hall. Mr. Lockhart has also led annual Boston Pops appearances at Tanglewood, 45 national tours to more than 150 cities in 38 states, and 4 international tours to Japan and Korea. He and the Pops have made 80 television shows and participated in such high-profile sporting events as Super Bowl XXXVI, the 2008 NBA finals, the 2013 Boston Red Sox Ring Ceremony, and the Red Sox Opening Day game at Fenway Park in 2009. The annual July 4 Boston Pops Fireworks Spectacular draws a live audience of over half a million to the Charles River Esplanade, and millions more view it on television or live webcast. With Eaton Vance as presenting sponsor and Bloomberg as exclusive media partner, the Pops organization presented its first self-produced Boston Pops Fireworks Spectacular in 2017, which was broadcast on Bloomberg Television and all its media outlets. Both companies made initial three-year commitments to the event.

Mr. Lockhart has led eight albums on the RCA Victor/BMG Classics label, including two—*The Celtic Album* and *The Latin Album*—that earned Grammy nominations. Recent releases on Boston Pops Recordings include *The Red Sox Album*, *A Boston Pops Christmas–Live from*

Symphony Hall, and *The Dream Lives On: A Portrait of the Kennedy Brothers*, which was a Boston Pops commission premiered in 2010 during the orchestra's 125th season. Released at the beginning of the 2017 Pops season, *Lights, Camera…Music! Six Decades of John Williams* features Keith Lockhart leading the Boston Pops in a collection of Williams compositions from the 1960s onward, some of which can be considered rarities.

Keith Lockhart has put an increased focus on musical theater, attracting such leading Broadway artists as Kristin Chenoweth, Idina Menzel, Leslie Odom, Jr., Kelli O'Hara, Bernadette Peters, and Billy Porter to the Pops stage. He has worked closely with hundreds of talented young musicians, including Fellows of the Tanglewood Music Center, college students from the Boston Conservatory and Berklee College of Music, and area high school students. He introduced the PopSearch talent competition and the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. He is dedicated to building and updating the Boston Pops library of music, which contains over 5,000 arrangements.

With a renewed commitment to bringing the Boston Pops into the Boston community and to important civic events, Keith Lockhart and the Pops have appeared at gubernatorial and mayoral inauguration ceremonies; the annual tree lighting in Boston's Public Garden; sporting events including Red Sox, Patriots, Bruins, and Celtics games, and the memorial service for the Boston Marathon bombing victims. He has led free concerts in such major public spaces as the Boston Common and Franklin Park, and each holiday season he brings members of the Pops to play for patients at Children's Hospital.

Perhaps the most significant key to Keith Lockhart's success is his ability to connect passionately with audiences through his engaging programs, his commitment to speaking directly from the stage with fascinating insights into the music, and his inherent understanding of the importance of what sets the Pops experience apart from a traditional orchestra concert—an atmosphere of music-making that is both fun and entertaining for music lovers of all ages.

During his eight-year tenure as principal conductor of the BBC Concert Orchestra, Keith Lockhart led the 2012 Diamond Jubilee Concert for Queen Elizabeth II. He is now the orchestra's chief guest conductor. He is also artistic director of the Brevard Music Center Summer Institute and Festival. Prior to his BBC appointment, he spent eleven years as music director of the Utah Symphony, which he led at the 2002 Olympic Winter Games in Salt Lake City. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as many prestigious orchestras in Asia and Europe. Before coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra. Born in Poughkeepsie, New York, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.



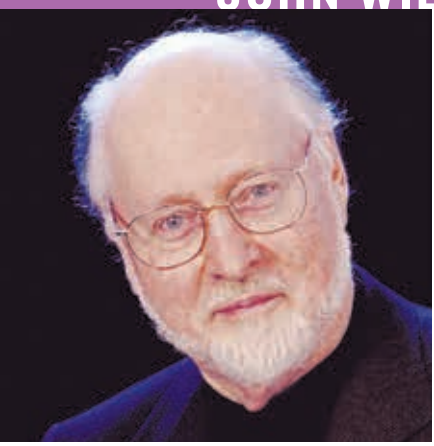
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JOHN WILLIAMS





In a career spanning six decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage; he remains one of our nation's most distinguished and contributive musical voices. In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of George and Roberta Berry Boston Pops Conductor Laureate, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood and maintains thriving artistic relationships with many of the world's great orchestras. His forty-year artistic partnership with director Steven Spielberg has resulted in such acclaimed and successful films as *Schindler's List*, *E.T. The Extra-Terrestrial*, *Jaws*, *Jurassic Park*, *Close Encounters of the Third Kind*, the *Indiana Jones* films, *Lincoln*, *Saving Private Ryan*, and *The Post*. Mr. Williams also composed the scores for all of the *Star Wars* films, the first three *Harry Potter* films, and *Superman*, among many others. With five Academy Awards and 51 Oscar nominations, he is the Academy's most-nominated living person. For television, he wrote scores for many early anthology series and the themes for *NBC Nightly News* ("The Mission"), NBC's *Meet the Press*, and PBS's *Great Performances*. His works for the concert stage include two symphonies, and concertos for violin, viola, cello, flute, oboe, clarinet, bassoon, horn, trumpet, tuba, and harp. Mr. Williams has composed music for many important cultural and commemorative events, including *Liberty Fanfare* for the rededication of the Statue of Liberty, *American Journey* for the "America's Millennium" concert in Washington, D.C., and themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games. John Williams is a recipient of the National Medal of Arts, the highest award given to artists by the United States government; the Olympic Order, the IOC's highest honor; and the Kennedy Center Honor. He composed and arranged *Air and Simple Gifts* especially for the January 2009 inaugural ceremony of President Barack Obama. In June 2016 he received the 44th Life Achievement Award from the American Film Institute.

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A BRIEF HISTORY OF SYMPHONY HALL



The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better…because of the slightly lower reverberation time."

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is

BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert (BSO Archives)



BSO Archives

Architect's watercolor rendering of Symphony Hall prior to its construction

2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach. The 2004-05 season brought the return to use of the Symphony Hall organ following a two-year renovation process by the firm of Foley-Baker, Inc., based in Tolland, CT.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. In 2015 a space in the basement was renovated as a cutting-edge control room for BSO recordings. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell. The Massachusetts Avenue lobby and box office were completely renovated in 2005.

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Elliott Carter, Aaron Copland, Henri Dutilleux, George Gershwin, Sofia Gubaidulina, John Harbison, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. DeMille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919),



BSO Archives

Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In 1999, Symphony Hall was designated and registered by the United States Department of the Interior as a National Historic Landmark, a distinction marked in a special ceremony at the start of the 2000-01 season. In 2000-01, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a place of public gathering. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan to strengthen Symphony Hall's public presence, and the launching of an initiative to extend the sights and sounds of Symphony Hall via the internet. Recent renovations have included new electrical, lighting, and fire safety systems; an expanded main lobby with a new marble floor; and, in 2006, a new hardwood stage floor matching the specifications of the original. For the start of the 2008-09 season, Symphony Hall's clerestory windows (the semi-circular windows in the upper side walls of the auditorium) were reopened, allowing natural light into the auditorium for the first time since the 1940s. The latest additions to Symphony Hall include a new, state-of-the-art recording studio and a newly constructed, state-of-the-art video control room. Now more than a century old, Symphony Hall continues to serve the purpose for which it was built, fostering the presence of music familiar and unfamiliar, old and new—a mission the BSO continues to carry forward into the world of tomorrow.



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Saturday, December 7, at 3pm | Sunday, December 8, at 11am
Saturday, December 14, at 11am | Sunday, December 15, at 11am
Saturday, December 21, at 11am | Sunday, December 22, at 11am
Monday, December 23, at 11am | Sunday, December 24, at 11am

KEITH LOCKHART conducting
JAMES BURTON conducting (December 15)
with the **BOSTON SYMPHONY CHILDREN'S CHOIR**, James Burton, Conductor

HOLIDAY POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

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Christmas Canticles — O'Loughlin

Wolcum Yole and Deo Gratias from *Ceremony of Carols* — Britten

Excerpts from *Amahl and the Night Visitors* — Menotti
Introduction—Shepherd's Chorus—Shepherd's Dance

The Polar Express — Silvestri/Ballard-Chase
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Music from THE POLAR EXPRESS written by Alan Silvestri and Glen Ballard
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JEREMIAH KISSEL, narrator

March and Trepak from *The Nutcracker* — Tchaikovsky

Christmas Time Is Here — Guaraldi/Mendelson-Elliott

Must Be Santa — Moore/Fredericks-Besterman

Christmas Is For Children Sing-Along — arr. Troob
Jingle Bells—Rudolph the Red-Nosed Reindeer—The Chipmunk Song—
A Holly Jolly Christmas—Deck the Hall—Frosty the Snowman—
We Wish You a Merry Christmas

Please note that there is no intermission at these concerts.

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer
Special thanks to Norm Buerklin
Let There Be Peace on Earth film: Susan Dangel, Producer/Camera; Dick Bartlett, Editor; with thanks to the students and teachers of the following Boston Public Schools: Boston Arts Academy, Chittick Elementary School, McKay K-8 School, Orchard Gardens K-8 School, Rafael Hernandez K-8 Elementary School

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AUTISM FRIENDLY SHIPS



Celebrity Cruises® has achieved Autism Friendly Cruise Line status, having completed Autism Friendly Certification with Autism on the Seas™. Autism Friendly Certification is awarded to cruise lines for their efforts to ensure their products and services are accessible for inclusion and participation by the autism and developmental disability community.

Celebrity Cruises has achieved the following Autism Friendly Certifications fleet wide:

- **Bronze Level** – all required autism friendly products and services in place
- **Silver Level** – all Youth staff trained on autism awareness

Developed by Autism on the Seas' Advisory Team, autism awareness training covers the following topics: characteristics of autism and developmental disabilities, and communication tactics, such as person-first language and terms, and skills to initiate a conversation with a parent about his or her child's needs.

In addition, all Youth staff are required to have a four-year University degree or international equivalent in education, recreation or a related field. They must also have at least three to five years of qualified experience in working with children ages 3 to 17 years.

Celebrity Cruises offers autism friendly initiatives for families living with autism. This includes sensory friendly films and toys, dietary menu options, and overall autism friendly training for Fun Factory staff. Additionally, we offer a wide range of autism friendly products and services, which include:

- Priority check-in, boarding and departure
- Special dietary accommodations including gluten-free and dairy-free
- Fun Factory flexible grouping by ability for children 3 to 11 years old
- Fun Factory toilet-trained policy exception
- Pagers/phones for parents of children while signed into the care of Fun Factory programs (subject to availability)

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HOLIDAY POPS SENSORY-FRIENDLY CONCERT

Saturday morning, December 7, at 10am

KEITH LOCKHART conducting
with the **TANGLEWOOD FESTIVAL CHORUS**, James Burton, Conductor

HOLIDAY POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

Joy to the World - A Fanfare for Christmas Day (4 minutes) — trad.-Bass

Carol of the Drum (4 minutes) — Davis-Wright

March and Trepak from *The Nutcracker* (4 minutes) — Tchaikovsky

The Polar Express (20 minutes) — Silvestri/Ballard-Chase
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JEREMIAH KISSEL, narrator

Sleigh Ride (3 minutes) — Anderson-Goldberg/Burton

Snowfall (4 minutes) — Thornhill-Hyman

Frosty All the Way! (3 minutes) — arr. Sebesky

A Visit from St. Nicholas ('Twas the Night Before Christmas) (4 minutes) — arr. Reisman
Text by Clement C. Moore | Images by Jan Brett
MR. KISSEL, narrator

Christmas Is For Children Sing-Along (7 minutes) — arr. Troob
Jingle Bells—Rudolph the Red-Nosed Reindeer—The Chipmunk Song—
A Holly Jolly Christmas—Deck the Hall—Frosty the Snowman—
We Wish You a Merry Christmas

Please note that there is no intermission at this concert.

This morning's performance by the Tanglewood Festival Chorus is supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

Special thanks to Norm Buerklin

Let There Be Peace on Earth film: Susan Dangel, Producer/Camera; Dick Bartlett, Editor; with thanks to the students and teachers of the following Boston Public Schools: Boston Arts Academy, Chittick Elementary School, McKay K-8 School, Orchard Gardens K-8 School, Rafael Hernandez K-8 Elementary School

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Wednesday, December 4, at 8

KEITH LOCKHART conducting
with the **TANGLEWOOD FESTIVAL CHORUS**, James Burton, Conductor

HOLIDAY POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

THIS EVENING'S CONCERT SPONSORED BY FAIRMONT COPLEY PLAZA

Joy to the World - A Fanfare for Christmas Day	trad.-Bass
Hallelujah Chorus	Handel-Mozart
Excerpts from *Amahl and the Night Visitors* Introduction—Shepherd's Chorus—Shepherd's Dance	Menotti
Carol of the Drum	Davis-Wright/Miller
March and Trepak from *The Nutcracker*	Tchaikovsky
The Polar Express	Silvestri/Ballard-Chase

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WILL LEBOW, narrator

INTERMISSION

Wonderful!	arr. Chase-Elliott
Of Lights, Nights, and Brass	arr. Kelly
Sleigh Ride	Anderson-Goldberg/Burton
Snowfall	Thornhill-Hyman
Frosty All the Way!	arr. Sebesky
The Twelve Days of Christmas	arr. Chase/Sebesky
A Merry Little Sing-Along Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas— Let It Snow! Let It Snow! Let It Snow!—The Christmas Song— Winter Wonderland—Jingle Bells	arr. Reisman

Tonight's performance by the Tanglewood Festival Chorus is supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer | *Special thanks to Norm Buerklin*
Let There Be Peace on Earth film: Susan Dangel, Producer/Camera; Dick Bartlett, Editor;
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Thursday, December 5, at 8

KEITH LOCKHART conducting
with the **TANGLEWOOD FESTIVAL CHORUS**, James Burton, Conductor

HOLIDAY POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

THIS EVENING'S CONCERT SPONSORED BY AMERICAN AIRLINES AND CIBC PRIVATE WEALTH MANAGEMENT

Joy to the World - A Fanfare for Christmas Day	trad.-Bass
Hallelujah Chorus	Handel-Mozart
Excerpts from *Amahl and the Night Visitors* Introduction—Shepherd's Chorus—Shepherd's Dance	Menotti
Carol of the Drum	Davis-Wright/Miller
March and Trepak from *The Nutcracker*	Tchaikovsky
The Polar Express	Silvestri/Ballard-Chase

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JEREMIAH KISSEL, narrator

INTERMISSION

Wonderful!	arr. Chase-Elliott
Of Lights, Nights, and Brass	arr. Kelly
Sleigh Ride	Anderson-Goldberg/Burton
Snowfall	Thornhill-Hyman
Frosty All the Way!	arr. Sebesky
The Twelve Days of Christmas	arr. Chase/Sebesky
A Merry Little Sing-Along Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas— Let It Snow! Let It Snow! Let It Snow!—The Christmas Song— Winter Wonderland—Jingle Bells	arr. Reisman

Tonight's performance by the Tanglewood Festival Chorus is supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer | *Special thanks to Norm Buerklin*
Let There Be Peace on Earth film: Susan Dangel, Producer/Camera; Dick Bartlett, Editor;
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HOLIDAY POPS

Friday, December 6, at 4 | Saturday, December 7, at 7:30

KEITH LOCKHART conducting
with the **TANGLEWOOD FESTIVAL CHORUS**, James Burton, Conductor

HOLIDAY POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

Joy to the World - A Fanfare for Christmas Day	trad.-Bass
Hallelujah Chorus	Handel-Mozart
Excerpts from *Amahl and the Night Visitors* Introduction—Shepherd's Chorus—Shepherd's Dance	Menotti
Carol of the Drum	Davis-Wright/Miller
March and Trepak from *The Nutcracker*	Tchaikovsky
The Polar Express	Silvestri/Ballard-Chase

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WILL LEBOW, narrator

INTERMISSION

Wonderful!	arr. Chase-Elliott
Of Lights, Nights, and Brass	arr. Kelly
Sleigh Ride	Anderson-Goldberg/Burton
Snowfall	Thornhill-Hyman
Frosty All the Way!	arr. Sebesky
The Twelve Days of Christmas	arr. Chase/Sebesky
A Merry Little Sing-Along Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas— Let It Snow! Let It Snow! Let It Snow!—The Christmas Song— Winter Wonderland—Jingle Bells	arr. Reisman

These performances by the Tanglewood Festival Chorus are supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer | *Special thanks to Norm Buerklin*
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THE PLAZA

NEW YORK

Friday, December 6, at 8

JAMES BURTON conducting
with the **TANGLEWOOD FESTIVAL CHORUS**, James Burton, Conductor

HOLIDAY POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

Joy to the World - A Fanfare for Christmas Day	trad.-Bass
Hallelujah Chorus	Handel-Mozart
Excerpts from *Amahl and the Night Visitors* Introduction—Shepherd's Chorus—Shepherd's Dance	Menotti
Carol of the Drum	Davis-Wright/Miller
March and Trepak from *The Nutcracker*	Tchaikovsky
The Polar Express	Silvestri/Ballard-Chase

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WILL LEBOW, narrator

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Of Lights, Nights, and Brass	arr. Kelly
Sleigh Ride	Anderson-Goldberg/Burton
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The Twelve Days of Christmas	arr. Chase/Sebesky
A Merry Little Sing-Along Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas— Let It Snow! Let It Snow! Let It Snow!—The Christmas Song— Winter Wonderland—Jingle Bells	arr. Reisman

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Boston Symphony Orchestra

Sunday, December 8, at 3

KEITH LOCKHART conducting
with the **TANGLEWOOD FESTIVAL CHORUS**, James Burton, Conductor

HOLIDAY POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

Joy to the World - A Fanfare for Christmas Day	trad.-Bass
Hallelujah Chorus	Handel-Mozart
Excerpts from *Amahl and the Night Visitors* Introduction—Shepherd's Chorus—Shepherd's Dance	Menotti
Carol of the Drum	Davis-Wright/Miller
March and Trepak from *The Nutcracker*	Tchaikovsky
The Polar Express	Silvestri/Ballard-Chase

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JEREMIAH KISSEL, narrator

INTERMISSION

Wonderful!	arr. Chase-Elliott
Of Lights, Nights, and Brass	arr. Kelly
Sleigh Ride	Anderson-Goldberg/Burton
Snowfall	Thornhill-Hyman
Frosty All the Way!	arr. Sebesky
The Twelve Days of Christmas	arr. Chase/Sebesky
A Merry Little Sing-Along Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas— Let It Snow! Let It Snow! Let It Snow!—The Christmas Song— Winter Wonderland—Jingle Bells	arr. Reisman

This afternoon's performance by the Tanglewood Festival Chorus is supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer | *Special thanks to Norm Buerklin*
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Sunday, December 8, at 7:30

KEITH LOCKHART conducting
with the **TANGLEWOOD FESTIVAL CHORUS**, James Burton, Conductor

HOLIDAY POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

Joy to the World - A Fanfare for Christmas Day	trad.-Bass
Hallelujah Chorus	Handel-Mozart
Excerpts from *Amahl and the Night Visitors* Introduction—Shepherd's Chorus—Shepherd's Dance	Menotti
Carol of the Drum	Davis-Wright/Miller
March and Trepak from *The Nutcracker*	Tchaikovsky
The Polar Express	Silvestri/Ballard-Chase

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WILL LEBOW, narrator

INTERMISSION

Wonderful!	arr. Chase-Elliott
Of Lights, Nights, and Brass	arr. Kelly
Sleigh Ride	Anderson-Goldberg/Burton
Snowfall	Thornhill-Hyman
Frosty All the Way!	arr. Sebesky
The Twelve Days of Christmas	arr. Chase/Sebesky
A Merry Little Sing-Along Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas— Let It Snow! Let It Snow! Let It Snow!—The Christmas Song— Winter Wonderland—Jingle Bells	arr. Reisman

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Tuesday, December 10, at 8 | Wednesday, December 11, at 4
Wednesday, December 11, at 8

KEITH LOCKHART conducting
with the **TANGLEWOOD FESTIVAL CHORUS**, James Burton, Conductor

HOLIDAY POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

Joy to the World - A Fanfare for Christmas Day	trad.-Bass
Hallelujah Chorus	Handel-Mozart
Excerpts from *Amahl and the Night Visitors* Introduction—Shepherd's Chorus—Shepherd's Dance	Menotti
Carol of the Drum	Davis-Wright/Miller
March and Trepak from *The Nutcracker*	Tchaikovsky
The Polar Express	Silvestri/Ballard-Chase

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JEREMIAH KISSEL, narrator

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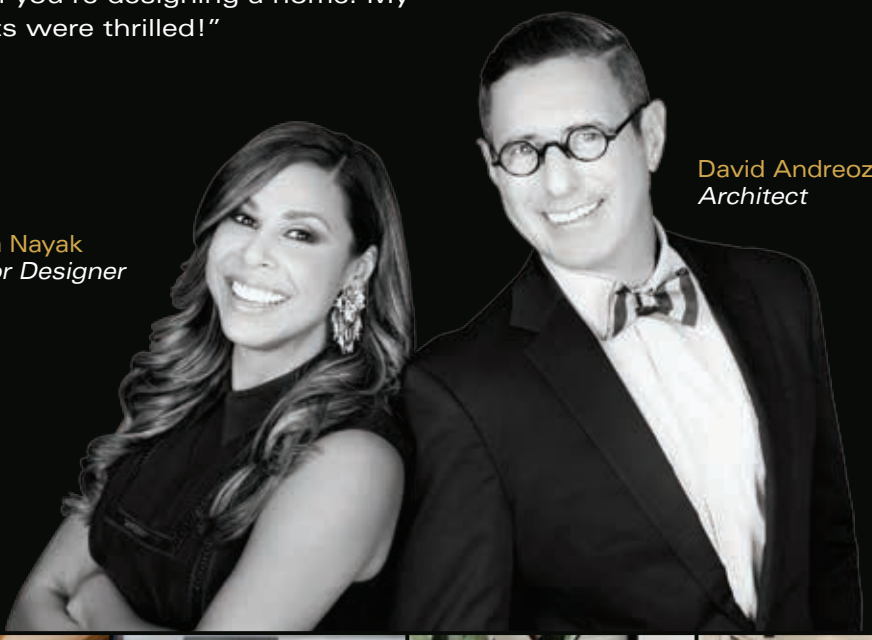
Wonderful!	arr. Chase-Elliott
Of Lights, Nights, and Brass	arr. Kelly
Sleigh Ride	Anderson-Goldberg/Burton
Snowfall	Thornhill-Hyman
Frosty All the Way!	arr. Sebesky
The Twelve Days of Christmas	arr. Chase/Sebesky
A Merry Little Sing-Along Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas— Let It Snow! Let It Snow! Let It Snow!—The Christmas Song— Winter Wonderland—Jingle Bells	arr. Reisman

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Steve Colby, Sound Designer | Pamela Smith, Lighting Designer | *Special thanks to Norm Buerklin*
Let There Be Peace on Earth film: Susan Dangel, Producer/Camera; Dick Bartlett, Editor;
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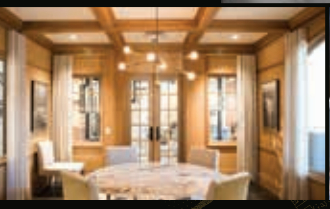
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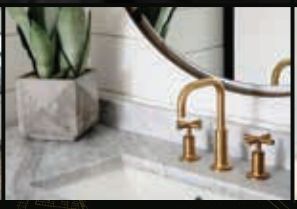


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HOLIDAY POPS

Friday, December 13, at 4 | Saturday, December 14, at 3

KEITH LOCKHART conducting
with the **TANGLEWOOD FESTIVAL CHORUS**, James Burton, Conductor

HOLIDAY POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

Joy to the World - A Fanfare for Christmas Day	trad.-Bass
Hallelujah Chorus	Handel-Mozart
Excerpts from *Amahl and the Night Visitors* Introduction—Shepherd's Chorus—Shepherd's Dance	Menotti
Carol of the Drum	Davis-Wright/Miller
March and Trepak from *The Nutcracker*	Tchaikovsky
The Polar Express	Silvestri/Ballard-Chase

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JEREMIAH KISSEL, narrator

INTERMISSION

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Of Lights, Nights, and Brass	arr. Kelly
Sleigh Ride	Anderson-Goldberg/Burton
Snowfall	Thornhill-Hyman
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The Twelve Days of Christmas	arr. Chase/Sebesky
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Friday, December 13, at 8

KEITH LOCKHART conducting
with the **TANGLEWOOD FESTIVAL CHORUS**, James Burton, Conductor

HOLIDAY POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

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Joy to the World - A Fanfare for Christmas Day	trad.-Bass
Hallelujah Chorus	Handel-Mozart
Excerpts from *Amahl and the Night Visitors* Introduction—Shepherd's Chorus—Shepherd's Dance	Menotti
Carol of the Drum	Davis-Wright/Miller
March and Trepak from *The Nutcracker*	Tchaikovsky
The Polar Express	Silvestri/Ballard-Chase

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HOLIDAY POPS

Saturday, December 14, at 7:30 | Sunday, December 15, at 7:30

JAMES BURTON conducting
with the **TANGLEWOOD FESTIVAL CHORUS**, James Burton, Conductor

HOLIDAY POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

Joy to the World - A Fanfare for Christmas Day	trad.-Bass
Hallelujah Chorus	Handel-Mozart
Excerpts from *Amahl and the Night Visitors* Introduction—Shepherd's Chorus—Shepherd's Dance	Menotti
Carol of the Drum	Davis-Wright/Miller
March and Trepak from *The Nutcracker*	Tchaikovsky
The Polar Express	Silvestri/Ballard-Chase

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WILL LEBOW, narrator

INTERMISSION

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Sunday, December 15, at 3

JAMES ORENT conducting
with the **TANGLEWOOD FESTIVAL CHORUS**, James Burton, Conductor

HOLIDAY POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

Joy to the World - A Fanfare for Christmas Day	trad.-Bass
Hallelujah Chorus	Handel-Mozart
Excerpts from *Amahl and the Night Visitors* Introduction—Shepherd's Chorus—Shepherd's Dance	Menotti
Carol of the Drum	Davis-Wright/Miller
March and Trepak from *The Nutcracker*	Tchaikovsky
The Polar Express	Silvestri/Ballard-Chase

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WILL LEBOW, narrator

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A Merry Little Sing-Along Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!—The Christmas Song—Winter Wonderland—Jingle Bells	arr. Reisman

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Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

Special thanks to Norm Buerklin

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Monday, December 16, at 8 | Tuesday, December 17, at 8
Wednesday, December 18, at 4 | Wednesday, December 18, at 8
Thursday, December 19, at 4 | Thursday, December 19, at 8
Friday, December 20, at 4 | Friday, December 20, at 8
Saturday, December 21, at 3

KEITH LOCKHART conducting
with the **TANGLEWOOD FESTIVAL CHORUS**, James Burton, Conductor

HOLIDAY POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

Joy to the World - A Fanfare for Christmas Day	trad.-Bass
Hallelujah Chorus	Handel-Mozart
Excerpts from *Amahl and the Night Visitors* Introduction—Shepherd's Chorus—Shepherd's Dance	Menotti
Carol of the Drum	Davis-Wright/Miller
March and Trepak from *The Nutcracker*	Tchaikovsky
The Polar Express	Silvestri/Ballard-Chase

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Haley Kwoun
The Winsor School



Aingea Venuto
Austin Preparatory School
(graduated May 2019)

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Saturday, December 21, at 7:30

JAMES BURTON conducting
with the **TANGLEWOOD FESTIVAL CHORUS**, James Burton, Conductor

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Joy to the World - A Fanfare for Christmas Day	trad.-Bass
Hallelujah Chorus	Handel-Mozart
Excerpts from *Amahl and the Night Visitors* Introduction—Shepherd's Chorus—Shepherd's Dance	Menotti
Carol of the Drum	Davis-Wright/Miller
March and Trepak from *The Nutcracker*	Tchaikovsky
The Polar Express	Silvestri/Ballard-Chase

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WILL LEBOW, narrator

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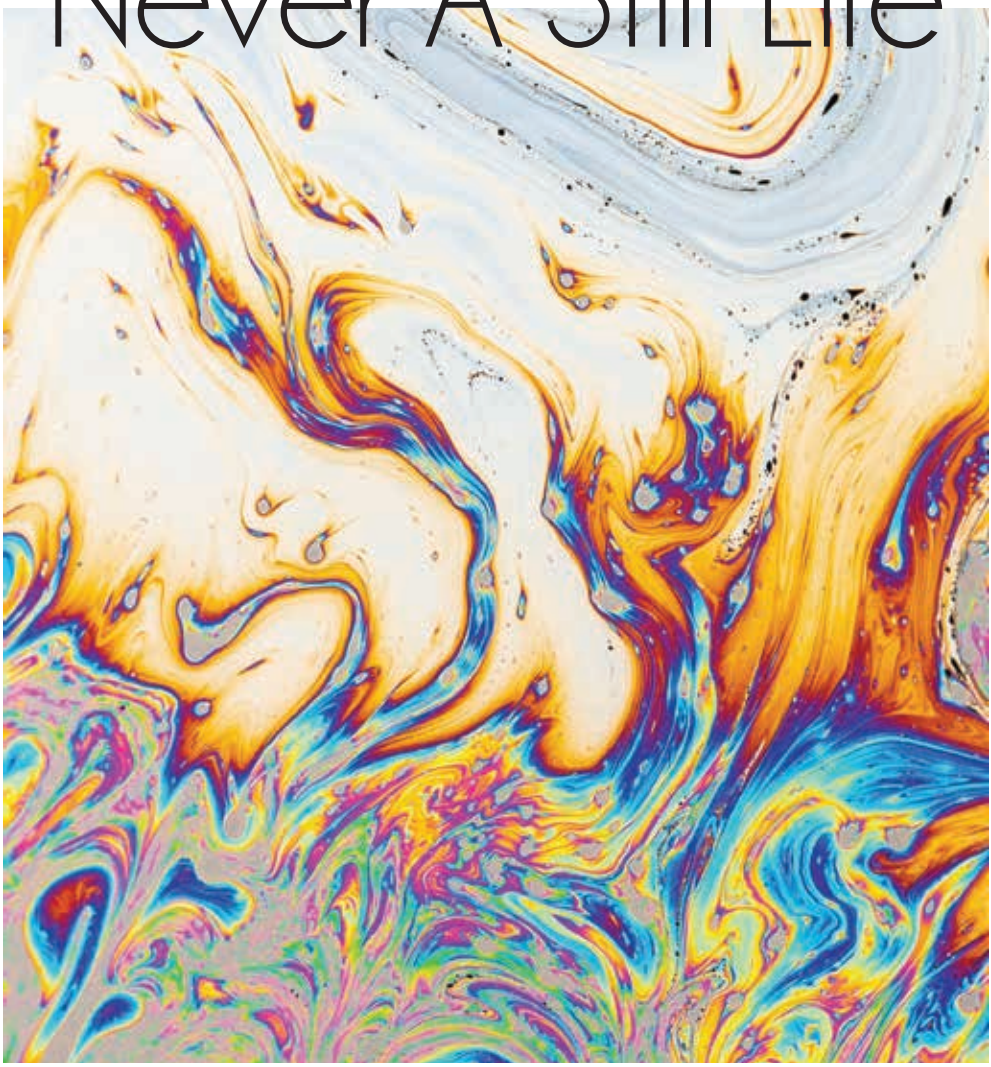
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Sunday, December 22, at 3

JAMES BURTON conducting
with the **TANGLEWOOD FESTIVAL CHORUS**, James Burton, Conductor

HOLIDAY POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

THE WILLIAM H. AND MARGARET A. CONGLETON MEMORIAL CONCERT

Joy to the World - A Fanfare for Christmas Day	trad.-Bass
Hallelujah Chorus	Handel-Mozart
Excerpts from *Amahl and the Night Visitors* Introduction—Shepherd's Chorus—Shepherd's Dance	Menotti
Carol of the Drum	Davis-Wright/Miller
March and Trepak from *The Nutcracker*	Tchaikovsky
The Polar Express	Silvestri/Ballard-Chase

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WILL LEBOW, narrator

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Sunday, December 22, at 7:30 | Monday, December 23, at 3
Monday, December 23, at 7:30

KEITH LOCKHART conducting
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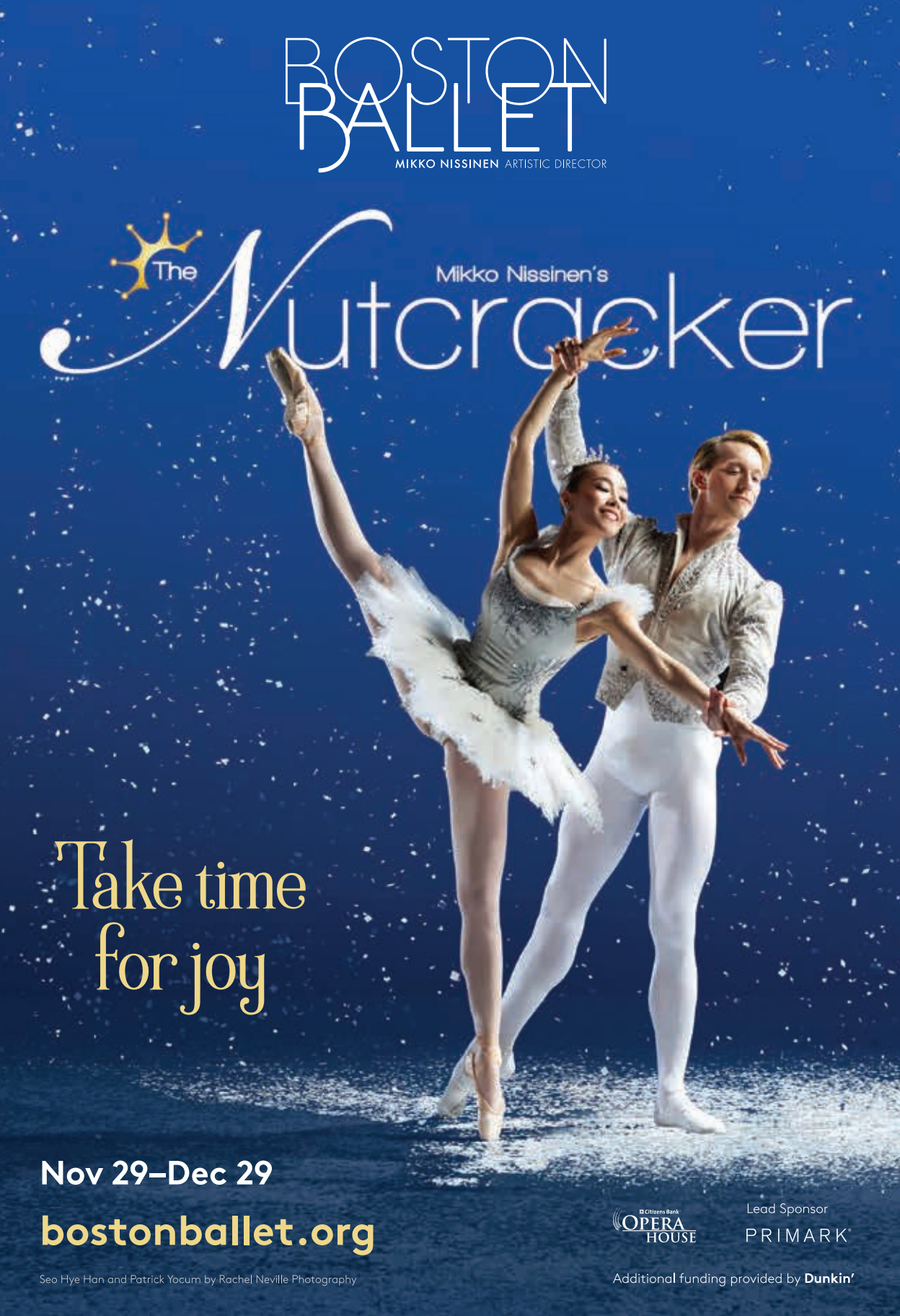
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Let There Be Peace on Earth film: Susan Dangel, Producer/Camera; Dick Bartlett, Editor;
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Excerpts from *Amahl and the Night Visitors* Introduction—Shepherd's Chorus—Shepherd's Dance	Menotti
Carol of the Drum	Davis-Wright/Miller
March and Trepak from *The Nutcracker*	Tchaikovsky
The Polar Express	Silvestri/Ballard-Chase

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WILL LEBOW, narrator

INTERMISSION

Wonderful!	arr. Chase-Elliott
Of Lights, Nights, and Brass	arr. Kelly
Sleigh Ride	Anderson-Goldberg/Burton
Snowfall	Thornhill-Hyman
Frosty All the Way!	arr. Sebesky
The Twelve Days of Christmas	arr. Chase/Sebesky
A Merry Little Sing-Along Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!—The Christmas Song—Winter Wonderland—Jingle Bells	arr. Reisman

This afternoon's performance by the Tanglewood Festival Chorus is supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

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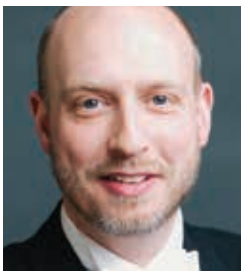
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JAMES BURTON



James Burton was appointed Conductor of the Tanglewood Festival Chorus, and to the newly created position of BSO Choral Director, in February 2017, in which capacities he occupies the Alan J. and Suzanne W. Dworsky Chair, endowed in perpetuity. He made his BSO subscription-series conducting debut in October 2018, leading the Tanglewood Festival Chorus in Maija Einfelde's *Lux aeterna*. In August 2019 he led the Boston Symphony Children's Choir and Boston Symphony Orchestra in the world premiere of his *The Lost Words*, a BSO co-commission, as part of the summer's gala Tanglewood on Parade concert. In April 2020 he will conduct the Tanglewood Festival Concert in a post-concert Casual Friday performance of Rachmaninoff's *All-Night Vigil* to celebrate the TFC's fiftieth anniversary. Mr. Burton made his debut with the Boston Pops in December 2017, returned to the Pops podium last December, and again this past June at Tanglewood in a program celebrating Queen with Marc Martel.

Born in London, James Burton holds a master's degree in orchestral conducting from the Peabody Conservatory, where he studied with Frederik Prausnitz and Gustav Meier. He began his training at the Choir of Westminster Abbey, where he became head chorister, and was a choral scholar at St. John's College, Cambridge. He has conducted concerts with the Royal Liverpool Philharmonic, the Orchestra of the Age of Enlightenment, the Hallé Orchestra, the Orchestra of Scottish Opera, the Royal Northern Sinfonia, BBC Concert Orchestra, and Manchester Camerata. Opera credits include performances at English National Opera, English Touring Opera, Garsington Opera, and the Prague Summer Nights Festival, and he has served on the music staff of the Metropolitan Opera and Opéra de Paris. Mr. Burton's extensive choral conducting has included guest invitations with professional choirs including the Gabrieli Consort, the Choir of the Enlightenment, Wrocław Philharmonic, and the BBC Singers, with whom he performed in the inaugural season of Dubai's Opera House in 2017. From 2002 to 2009 he served as choral director at the Hallé Orchestra, where he was music director of the Hallé Choir and founding conductor of the Hallé Youth Choir, winning the *Gramophone* Choral Award in 2009. From 2002 to 2017 he was music director of the Schola Cantorum of Oxford. Well known for his inspirational work with young musicians, he was director of the National Youth Choir of Japan in 2017 and founded the Boston Symphony Children's Choir in 2018. Mr. Burton has given conducting master classes at the Royal Academy of Music in London and at the Tanglewood Music Center, and founded a scholarship for young conductors at Oxford. His growing composition portfolio includes works for commissioners including the National Portrait Gallery in London, the 2010 World Equestrian Games, the Choir of St. John's College, Cambridge, and the Exon Festival, where he was composer-in-residence in 2015. His works are published by Edition Peters.



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JEREMIAH KISSEL



Jeremiah Kissel is thrilled to be back home for Christmas at the Boston Pops, where previous performances include *How the Grinch Stole Christmas*, *A Christmas Carol*, *The Dream Lives On: A Portrait of the Kennedy Brothers*, *Casey at the Bat*, *The Composer Is Dead*, and *Behold the Bold Umbrellaphant*. With other orchestras he has performed *The Carnival of the Animals*, *Ellis Island: The Dream of America*, *Peter and the Wolf*, *The Wizard of Menlo Park*, *A Kennedy Portrait*, *L'Histoire du Soldat*, *Porgy and Bess*, and *The Defiant Requiem*. A forty-year veteran of Boston's professional stages, Mr. Kissel has played leading roles for the Huntington, American Repertory, New Repertory, and Merrimack Repertory theaters, as well as the Commonwealth Shakespeare Company, the Lyric Stage, Shear Madness, and various out-of-town companies passing through Boston. Recent roles include Bernie Madoff at The Lion on theater row in New York, Cyrano (earning a 2019 Norton Award nomination) at Gloucester Stage, and Richard Nixon at the New Repertory Theater. Screen credits include *The Town*, *The Fighter*, *Joy*, *Stronger*, *Castle Rock*, *Body of Proof*, and *The Wrong Car*. Mr. Kissel is the winner of several Norton Awards, several IRNE's, an Arts Impulse Award, and a Helen Hayes Award, and in 2003 he received Boston's highest onstage recognition, the Norton Prize for Sustained Excellence.

WILL LEBOW



As a member of the American Repertory Theatre resident acting company, Will LeBow appeared in more than 55 productions over seventeen seasons, including Shylock in Andrei Serban's production of *The Merchant of Venice*, Heiner Muller in *Full Circle* (Elliot Norton Award), Father in *Nocturne* (Drama Desk nomination), Hamm in *Endgame*, the Judge in David Mamet's *Romance*, Bohr in *Copenhagen*, and Sagot in Steve Martin's *Picasso at the Lapin Agile*. Roles at the Huntington Theatre have included Sir Anthony Absolute in *The Rivals*, Don Armado in *Love's Labour's Lost*, and Sam/Orfeo in Melinda Lopez's *Sonia Flew*, directed by Nicholas Martin. Mr. LeBow made his Broadway debut in 2015 in James Lapine's *Act One* at Lincoln Center and appeared last spring in Mr. Lapine's *Mrs. Miller Does Her Thing* at the Signature Theatre. Will LeBow has performed extensively with the Boston Pops, narrating *Casey at the Bat*, *'Twas the Night Before Christmas*, and world premieres of *How the Grinch Stole Christmas*, *The Polar Express*, and *A Christmas Carol*. With the Boston Symphony Orchestra, he has appeared in Gershwin's *Porgy and Bess*, in Youth Concert presentations of Richard Strauss's *Le Bourgeois gentilhomme* and Joe Raposo's *Sutter's Gold*, and as narrator of the 2010 Tanglewood production of Mozart's *The Abduction from the Seraglio*. With Boston Lyric Opera, he was the Major Domo in Strauss's *Ariadne auf Naxos*. Film and television credits include *Next Stop Wonderland*, *What Doesn't Kill You*, *Second Sight*, *Home Movies*, and six seasons as Stanley on Comedy Central's *Dr. Katz: Professional Therapist*.



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JAMES ORENT



Boston native James Orent's lifelong passion for music and aviation can be traced back to his childhood heroes: the Boston Symphony Orchestra and NASA's Mercury Seven astronauts. Since making his conducting debut at eighteen, the conductor/violinist has performed in fourteen countries in a wide range of musical styles. Celebrating his 33rd season as a Boston Pops violinist, guest conductor, and cover conductor, he has collaborated with Keith Lockhart and John Williams on thirty-two tours of the U.S., Canada, Japan and Korea, and continues to live his dream of performing with the BSO, flying, and skydiving. Highlights with the Pops include the Red Sox 100th anniversary season opener at Fenway Park and "Massachusetts Remembers" tenth-anniversary 9/11 remembrance at the Hatch Shell. In 2003 he made Boston Pops history with his dramatic substitution for Keith Lockhart at Chicago's Ravinia Festival. He made his Boston Pops radio debut from Symphony Hall in 1998 and national television debut in 1999 at the Ryder Cup Matches. As conductor of the Phillips Academy Andover Symphony and Chamber Orchestras, Mr. Orent made his televised China conducting debut—at the personal invitation of renowned Chinese composer/conductor Tan Dun—leading an international cast of musicians and dancers during the inaugural season of the Shanghai Symphony Orchestra Concert Hall. He recently made his Hartford Symphony/Talcott Mountain Music Festival debut, leading a John Williams tribute, and returned to the New Philharmonia Orchestra. Music director of the Brockton Symphony Orchestra, he led that ensemble and the Jubilate Chorale before a crowd of 12,000 at the 20th-anniversary "Mashpee Night at the Pops." This season, Mr. Orent conducts Symphony New Hampshire's Pops-inspired program, *From La Bohème to Les Mis: Opera and Broadway Favorites*. Recent tours have taken him to the Czech Republic, Hungary, Canada, New York, Washington, D.C., Savannah, and Charleston. Former assistant concertmaster of the Boston Lyric Opera Orchestra, he has conducted numerous ensembles throughout New England and beyond. Mr. Orent earned the first NEA/Martha Baird Rockefeller Fund/Affiliate Artists residency with the Erie Philharmonic. Flying and skydiving are lifelong interests. Keith Lockhart drew upon Mr. Orent's airline and barnstorming experience to fly Celtic musicians from New York to his home in northern Maine directly through Hurricane Fran. Mr. Orent holds the Airline Transport Pilot Certificate and U.S. Parachute Association's Advanced Skydiver License, earned the Bob Buquor Memorial Star Crest 8-way award from 14,000 feet over New England, and is a member of "POPS" (the "Parachutists Over Phorty Society"). He flies his 1977 Cessna Cardinal RG aircraft to engagements across the eastern U.S. He has lectured on performance anxiety/performance enhancement through his "Fearless Living" seminars. Born in Boston, James M. Orent graduated from Amherst College, and studied conducting at the Pierre Monteux School, Yale School of Music, and Tanglewood. His violin teachers were Philipp Naegele (Marlboro Music) and Stanley Benson of the BSO. Mr. Orent's 1790 Helmer (Czech) violin belonged to Arthur Fiedler's father, Emanuel.

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TANGLEWOOD FESTIVAL CHORUS

JAMES BURTON, BSO CHORAL DIRECTOR AND CONDUCTOR OF THE TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER (1939-2018), FOUNDER

This season at Symphony Hall, the Tanglewood Festival Chorus joins the Boston Symphony Orchestra for works by Beethoven, Grigorjeva, Shostakovich, Duruflé, and Stravinsky.



Originally formed under the joint sponsorship of Boston University and the Boston Symphony Orchestra, the all-volunteer Tanglewood Festival Chorus was established in 1970 by its founding conductor, the late John Oliver. Mr. Oliver stepped down from his leadership position with the Tanglewood Festival Chorus at the end of the 2015 Tanglewood season. In February 2017, following appearances as guest chorus conductor at Symphony Hall and Tanglewood, James Burton was named the new Conductor of the Tanglewood Festival Chorus, also being appointed to the newly created position of BSO Choral Director. Mr. Burton occupies the Alan J. and Suzanne W. Dworsky Chair on the Boston Symphony Orchestra roster. Though first established for performances at the BSO's summer home, the Tanglewood Festival Chorus was soon playing a major role in the BSO's subscription season as well as in BSO concerts at Carnegie Hall; the ensemble now performs year-round with the Boston Symphony and Boston Pops. On July 4, 2018, the chorus joined Keith Lockhart for the "Boston Pops Fireworks Spectacular" on the Charles River Esplanade. It has made dozens of recordings with the BSO and Boston Pops with Seiji Ozawa, Bernard Haitink, James Levine, Leonard Bernstein, Sir Colin Davis, Keith Lockhart, and John Williams. The TFC had the honor of singing at Sen. Edward Kennedy's funeral; has performed with the Boston Pops for the Boston Red Sox and Boston Celtics; and can also be heard on several movie soundtracks. For more information about the Tanglewood Festival Chorus and upcoming auditions, please visit www.bso.org/tfc.

For a biography of **James Burton**, please see page 57.

BOSTON SYMPHONY CHILDREN'S CHOIR

JAMES BURTON, BSO CHORAL DIRECTOR AND CONDUCTOR OF THE TANGLEWOOD FESTIVAL CHORUS



Following the formation by BSO Choral Director James Burton of a children's choir that sang in January 2018 BSO performances of Mahler's Symphony No. 3 led by Andris Nelsons, the newly official Boston Symphony Children's Choir made its formal debut in a summer 2018 performance of Puccini's *La bohème* at Tanglewood. It was heard last Holiday Pops season at all Kids Matinee concerts, as well as with the BSO in February 2019 in Puccini's *Suor Angelica* and Britten's *Friday Afternoons* for children's chorus and orchestra; and this past Tanglewood season, the BSCC premiered James Burton's *The Lost Words* for children's choir and orchestra. Following auditions of nearly 200 children, sixty-five singers were selected by Mr. Burton to take part in those initial Mahler Three performances. The singers are in grades 5-9 and come from all over the Boston area. For more information on upcoming auditions, please visit bso.org/bscc.

TANGLEWOOD FESTIVAL CHORUS

JAMES BURTON, BSO CHORAL DIRECTOR AND CONDUCTOR OF THE TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER (1939-2018), FOUNDER

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Friday, Jan. 3 at 8:00 in Salem
Sunday Jan. 5 at 3:00 in Brookline

Mozart
String Quintet in G minor, K 516

Mozart
String Quintet in E-flat, K 614

Peter Zazofsky, Bayla Keyes - violins,
Steven Ansell, Beth Guterman Chu - violas,
Jonathan Miller - cello



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Symphony Hall

A BAROQUE CHRISTMAS
Dec 19 + 22
NEC's Jordan Hall

MOZART + HAYDN
Jan 24 + 26
Symphony Hall

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Feb 14 + 16
NEC's Jordan Hall

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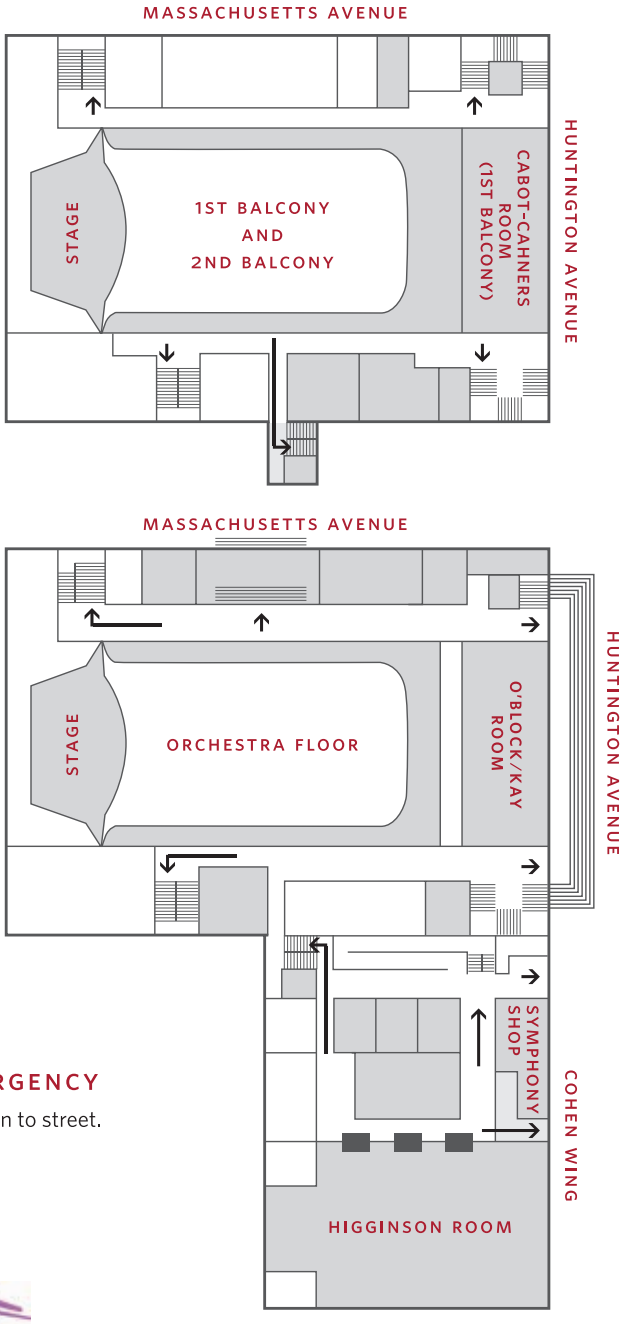
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Benjamin Britten *The Young Person's Guide to the Orchestra*
Joyce Kulhawik, narrator
Concerto played by the NEP Young Artist's Competition Winner
Bernard Hoffer *Little Red Riding Hood*
Joyce Kulhawik, narrator
Westborough High School Women's Chorale,
Alyson Greer Espinosa, conductor

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DECEMBER 7
3PM

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The BSO's web site (bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

Please note: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

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To purchase Boston Pops tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, call "SymphonyCharge" at (617) 266-1200, from 10am until 5pm Monday through Friday and from 12:30pm until 4:30pm on Saturday. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $6.50 for each ticket ordered by phone or online.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Elevators are located outside the O'Block/Kay and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

The program books for the 2019 Holiday Pops season are printed by The Studley Press in Dalton, Massachusetts, on recycled post-consumer-waste content paper made using elemental chlorine free (ECF) papermaking. The tri-certified (FSC, SFI, PEFC) paper has also been certified for 10% post-consumer recycled fiber. Your program has been printed alcohol-free with CTP workflow using vegetable-based inks with the lowest VOC and using 23% or more vegetable-oil content and over 60% bio-derived, renewable raw material content.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the O'Block/Kay Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

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Lounges and Bar Service: There are two lounges in Symphony Hall. The O'Block/Kay Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

Lost and found is located at the security desk at the Symphony Hall stage door on St. Stephen Street.

Parking: The Prudential Center Garage and Copley Place Parking on Huntington Avenue offer discounted parking to any Boston Pops patron with a ticket stub for evening performances. Patrons parking at the Prudential Center must have their tickets validated at Customer Service in order to receive the discount. There are several other paid garages in the area and limited street parking is available.

For Symphony Hall rental information, call (617) 638-9241, or write the Director of Event Administration, Symphony Hall, Boston, MA 02115.

Friends of Pops: The Friends are donors to the Boston Pops Annual Fund. Friends receive priority ticket information and other benefits depending on their level of giving. Please e-mail friendsofthepops@bso.org or call the Friends of the Pops Office at (617) 638-9276 for information.

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The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6pm, and from one hour before each concert through intermission. The Symphony Shop features compact discs, exclusive BSO and Pops merchandise, children's books, and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383, or purchase online at bso.org.

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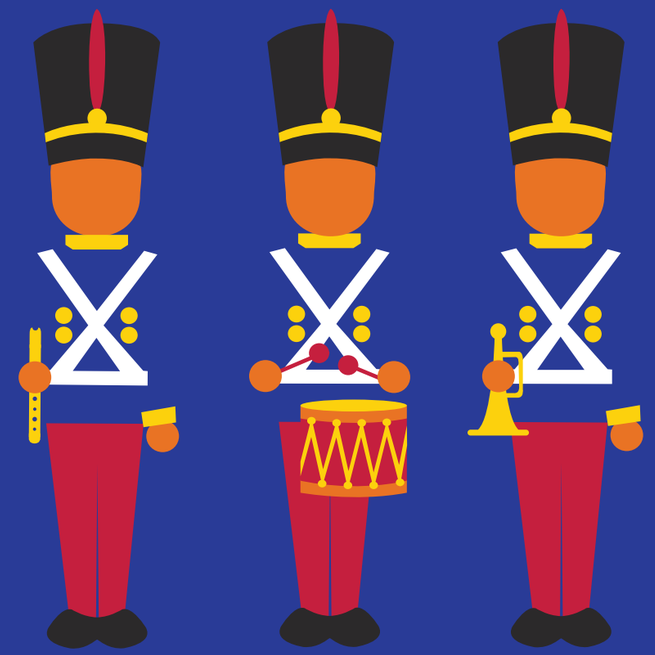
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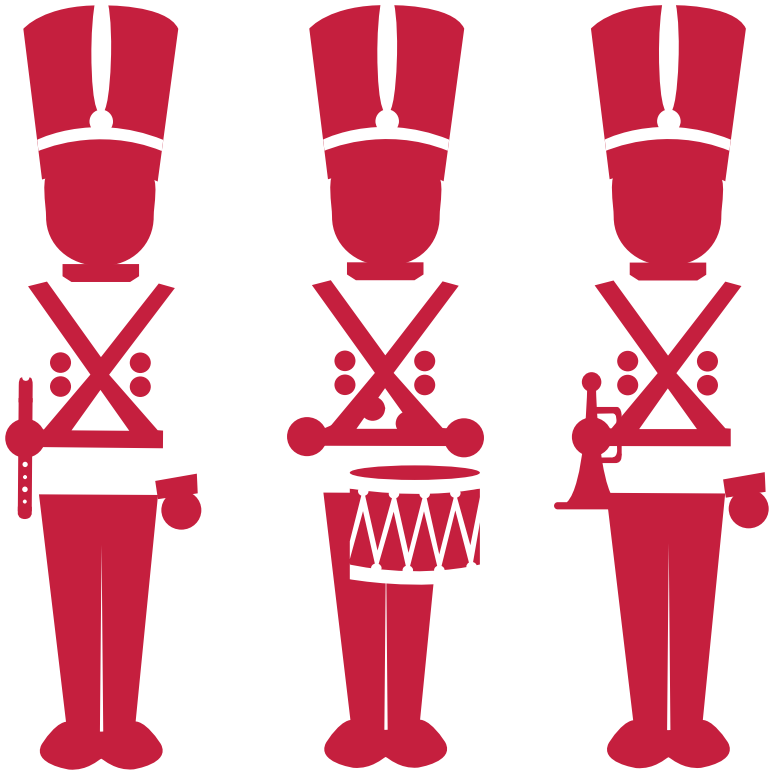
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With special thanks to **Houghton Mifflin Harcourt** for providing a selection of children's books, along with costumes based on the book characters from *Curious George* by H.A. and Margret Rey, and *Stellaluna* by Janell Cannon.

With gratitude to the Boston Symphony Association of Volunteers and the dedicated staff and crew of Symphony Hall.

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WELCOME AND HAPPY HOLIDAYS!

It is with great joy that I welcome you to the 36th Annual *A Company Christmas at Pops*! On behalf of the Boston Symphony Orchestra and the *A Company Christmas at Pops* Committee, thank you for making tonight a part of your holiday festivities. Music brings a special magic to the season and I am so glad you have joined us for tonight's celebration!

For 36 years, *A Company Christmas at Pops* has annually brought together the Greater Boston business community in grand holiday tradition—all while raising more than $28 million to support the Boston Symphony Orchestra and its Education and Community Engagement programs. Each of us here tonight can take pride in this remarkable achievement, which has impacted countless lives in our community and across the world. Thank you for making the BSO a priority and for your continued partnership with the BSO in the years to come.

It is my distinct pleasure this evening to welcome the children who have joined us for the *A Company Christmas at Pops* Children's Program. Through the generosity of the corporate community, each of these children—many of whom are visiting Symphony Hall for the very first time—will be treated to an unforgettable holiday celebration and live classical music as it was meant to be experienced. We are privileged to share the spirit of the season with these great kids from the Boys & Girls Clubs of Boston, Catholic Charities, Catholic Schools Foundation, Everett Haitian Community Center, Ron Burton Training Village, Saint John Paul II Catholic Academy, and United South End Settlements/Camp Hale. The Children's Program is a terrific example of the BSO's many programs that bring music to tens of thousands of young people and their families in Massachusetts throughout the year.

Tonight I extend my special thanks to the *A Company Christmas at Pops* Committee, Julian and Eunice Cohen Boston Pops Conductor Keith Lockhart and the Boston Pops, Brian Stokes Mitchell, the BSO staff and volunteers, and all of you for making this year's event such a great success. I hope you enjoy the evening and please accept my heartfelt wishes to you and yours for a happy and healthy new year!

With sincere thanks,



Joseph P. Campanelli
President and Chief Executive Officer
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36TH ANNUAL

A COMPANY CHRISTMAS AT POPS

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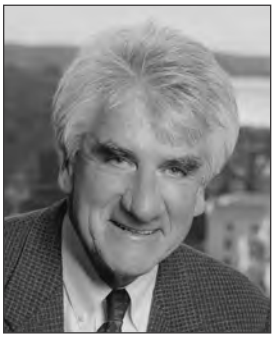
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A Company Christmas at Pops 2018 Committee members welcome Children's Program participants to Symphony Hall.

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36TH ANNUAL

A COMPANY CHRISTMAS AT POPS

CHILDREN'S PROGRAM

The Children's Program is a wonderful way for corporations and individuals to share the spirit of the season with children from some of the hardest-working children's service organizations in Boston. Earlier tonight, nearly 200 children and their chaperones enjoyed a festive pre-concert celebration at Symphony Hall, including dinner, a variety of entertainment, and gifts from Santa. With great excitement, we now welcome each of these children to tonight's concert as guests of the corporate community. Revenue raised through the Children's Program helps the BSO continue its outstanding Education and Community Engagement programs throughout the entire year.

We are delighted to welcome our guests this evening from the following organizations:

Boys & Girls Clubs of Boston

Catholic Charities

Catholic Schools Foundation

Everett Haitian Community Center

Ron Burton Training Village

Saint John Paul II Catholic Academy

United South End Settlements/Camp Hale

CHILDREN'S PROGRAM SPONSORS

The *A Company Christmas at Pops* Committee thanks the following organizations and individuals for their generous support of the 2019 Children's Program:

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BOYS & GIRLS CLUBS OF BOSTON

Since its founding in 1893, Boys & Girls Clubs of Boston (BGCB) has been helping young people, especially those who need us most, build strong character and realize their full potential as responsible citizens and leaders. BGCB does this by providing a safe haven filled with hope and opportunity, ongoing relationships with caring adults, and life-enhancing programs in six core program areas. The organization serves more than 14,000 young people ages 6-18 in 11 Clubs and through its YouthConnect program in partnership with the Boston Police Department. For more information, visit BGCB on the web at bgcb.org.

CATHOLIC CHARITIES, ARCHDIOCESE OF BOSTON

For more than 100 years, Catholic Charities has continued its mission of building a just and compassionate society rooted in the dignity of all people. The agency provides approximately 140 programs and services throughout Eastern Massachusetts. These services respond to the needs of the poor and working poor by providing supportive services to children and families and assist refugees and immigrants as they become active participants in their communities. Last year, Catholic Charities served more than 180,000 people in need, regardless of faith. To discover more of our work, visit www.ccab.org.

CATHOLIC SCHOOLS FOUNDATION

The Catholic Schools Foundation (CSF) is the premier non-profit institution for granting aid to low-income students to attend Catholic elementary and high school in the Archdiocese of Boston. CSF's tax exempt 501(c)(3) status is separate from the diocese, allowing companies and individuals who are unable to donate to religious organizations to support disadvantaged youth in the Archdiocese. Over the past three decades, CSF has distributed more than $100 million in scholarship aid to over 50,000 students in the Greater Boston community. With an astounding 100% high school graduation rate, these scholarships are transforming lives and futures. CSF has earned the highest possible rating (four stars) through Charity Navigator based on its financial health, accountability, and transparency for five consecutive years.

EVERETT HAITIAN COMMUNITY CENTER

Everett Haitian Community Center (EHCC) is the first and only volunteer social welfare, social justice, faith-based human rights, civil rights, and anti-poverty Haitian-American organization in Massachusetts. EHCC was created to promote and strengthen the social and emotional well-being of individuals and families in Everett, and to help immigrants and refugees obtain economic stability, achieve self-sufficiency, and be civically engaged.

RON BURTON TRAINING VILLAGE

The mission of the Ron Burton Training Village (RBTV) is to enrich the lives of challenged youth in the areas of dynamic character and leadership development, physical fitness, social and educational advancement, and spiritual growth. In 1985, Ron Burton, Sr. established RBTV in Hubbardston, MA to build and develop character in the lives of America's youth. Through a rigorous regimen of life-changing spiritual, physical, and educational growth, RBTV focuses individuals toward a positive mindset of love and understanding. RBTV endeavors to inspire young people to succeed in spite of their circumstances and helps them to discover their own God-given potential. RBTV, set within a 305-acre retreat, houses 130 young men each summer over seven years to develop them in all areas of life. RBTV continues that guidance year-round through meetings and events designed to keep each camper connected to the values to which they have committed. In addition to that program, RBTV conducts ancillary weekend retreats and other events to broaden exposure to its core values of love, peace, patience, and humility. For further insight, visit www.ronburtontrainingvillage.org.

SAINT JOHN PAUL II CATHOLIC ACADEMY

Saint John Paul II Catholic Academy was formed in 2008 as part of the Archdiocese of Boston's plan to revitalize inner-city Catholic education. The Academy is the largest elementary school in Boston (private or public), serving nearly 1,100 students in grades pre-school to eight on three campuses in Dorchester. Because of its size, complexity, and location, the Academy is the flagship pilot school in efforts led by Boston business and civic leaders to educate children in a safe, nurturing, and academically robust environment and in a manner that has proven to be fiscally sound.

UNITED SOUTH END SETTLEMENTS/CAMP HALE

Camp Hale is United South End Settlement's flagship youth development program, which uses the traditional summer sleepaway experience to foster personal growth, environmental awareness, and leadership development. Established in 1900, Camp Hale operates on the belief that all youth, particularly those from urban environments, will benefit from challenging opportunities for physical, mental, and social growth and development. The goal of Camp Hale is for each camper to leave camp with an enhanced sense of well-being, improved social skills, and awareness of personal potential. Each summer, over 200 young men and women ages 6 to 15 years old head to lakeside cabins in the heart of the White Mountains, located on Squam Lake in New Hampshire. Residential camping allows the campers to engage in a long list of activities including canoeing, swimming, archery, hiking, fishing, ecology, camping skills, and just enjoying the mountain air. Ultimately, we seek to ensure that these skills stay with them well into the future and benefit them in other endeavors such as school, work, sports, conflict resolution, and interpersonal relationships. For registration information, visit www.uses.org/programs/camphale.

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A COMPANY CHRISTMAS AT POPS

BSO EDUCATION AND COMMUNITY ENGAGEMENT PROGRAMS



BSO EDUCATION AND COMMUNITY ENGAGEMENT PROGRAMS

Funds raised through *A Company Christmas at Pops* help support the BSO's Education and Community Engagement programs throughout the year. These programs leverage the BSO as an artistic and civic resource to strengthen our communities through collaborative, mutually beneficial relationships; shared artistic experiences that build connections with and between community members (including youth); and innovative, relevant programming geared toward creative thinking and emotional engagement.

The BSO's Education and Community Engagement programs serve more than 43,000 individuals of all ages and backgrounds annually, including young people and their families throughout Massachusetts. These programs include:

Programs for Children and Families

- Family Concerts
- Days in the Arts at Tanglewood (DARTS)
- Concerts for Very Young People

Programs for Students and Educators

- BSO Youth Concerts
- High School and College Cards
- Pre- and Post-Youth Concert
  BSO Musician Demonstrations
- High School Open Rehearsals
- Collegiate Ambassadors Program
- BSO Educators Advisory Council

Programs for the Community

- BSO in Residence
- Symphony for Our City Program
- Community Chamber Concerts

Tanglewood Programs

- Days in the Arts at Tanglewood (DARTS)
- Tanglewood Family Concert





With special thanks to the 2019 *A Company Christmas at Pops* Boston Youth Engagement Sponsor **Adage Capital Management**.

If you would like to make a contribution to the BSO's Education and Community Engagement programs or the *A Company Christmas at Pops* Children's Program, please contact Mary Thomson, Director of Corporate Initiatives, at 617-638-9278. Thank you.

36TH ANNUAL

A COMPANY CHRISTMAS AT POPS

TONIGHT'S MENU

Presented by BOSTON GOURMET
Exclusive Caterer for the Boston Symphony Orchestra, Inc.

FIRST COURSE

Wild Mushroom, Bell Pepper,
and Baby Potato Medley

ENTRÉE

Duet of Roasted Beef Tenderloin and Grilled Shrimp
Caramelized Shallot Sauce
Trio of Asparagus, Winter Squash, and Carrots
Artichoke Purée

DESSERT

Red Velvet Layer Cake with Chocolate Pearls

Coffee is available at table locations; please ask your server.
Balcony coffee service is available in the O'Block/Kay and Cabot-Cahners Rooms.

The wine for tonight's pre-concert reception and on the Pops tables
is generously provided by **DEUTSCH FAMILY WINE & SPIRITS.**

A COMPANY CHRISTMAS AT POPS

DECEMBER 5, 2018



Members of the 2018 *A Company Christmas at Pops* Committee gather during the pre-concert reception.

Front row (left to right): Steve Gannon, Citizens Financial Group, Inc.; event co-chair Regina Pisa, Goodwin Procter LLP; event co-chair John Power, Farley White Interests; Karen Bressler, Amuleto Mexican Table; Wayne Griffin, Wayne J. Griffin Electric, Inc.

Middle row: Mike McShane, Cleary Insurance; Pete Michaels, Mintz, Levin, Cohn, Ferris, Glovsky and Popeo, P.C.; Jim Judge, Eversource Energy; Bob Reynolds, Putnam Investments; Bob Atchinson, Adage Capital Management; Dick Connolly, Morgan Stanley

Back row: Catherine Curtin, Morgan, Lewis & Bockius LLP; George Albrecht, Albrecht Auto Group; Patrick Good, EY; Bob Rivers, Eastern Bank



2018 World Series Champions Boston Red Sox manager Alex Cora hits a home run with his Spanish narration of "A Visit from St. Nicholas."



Guest conductor and Boston legend Jerry Remy leads the Pops —and the crowd—in a spirited rendition of "Sleigh Ride."



Event co-chairs Regina Pisa and John Power



Broadway star Laura Osnes brings her signature sparkle to classic holiday favorites.

Photo credits: Michael Blanchard

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A COMPANY CHRISTMAS AT POPS

TONIGHT'S PROGRAM



THE BOSTON POPS ORCHESTRA

Keith Lockhart, Julian and Eunice Cohen Boston Pops Conductor
John Williams, George and Roberta Berry Boston Pops Conductor Laureate

A COMPANY CHRISTMAS AT POPS

Thursday, December 12, 2019 | 8 pm

KEITH LOCKHART conducting
with the TANGLEWOOD FESTIVAL CHORUS, James Burton, Conductor

Joy to the World—A Fanfare for Christmas Day.....trad.-Bass

Excerpts from *Amahl and the Night Visitors*.....Menotti
Introduction—Shepherd's Chorus—Shepherd's Dance

Of Lights, Nights, and Brass.....arr. Kelly

A Visit from St. Nicholas ('Twas the Night Before Christmas).....arr. Reisman
Text by Clement C. Moore | Images by Jan Brett

The Twelve Days of Christmas.....arr. Chase/Sebesky

Sleigh Ride.....Anderson-Goldberg/Burton

INTERMISSION

Frosty All the Way!.....arr. Sebesky

Guest Artist Sponsor – Intercontinental Real Estate Corporation

Presenting

BRIAN STOKES MITCHELL

Tedd Firth, piano | Clint de Ganon, drums

Selections to be announced from the stage

A Merry Little Sing-Along.....arr. Reisman
Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—
Let It Snow! Let It Snow! Let It Snow!—Winter Wonderland—Jingle Bells

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

Let There Be Peace on Earth film: Susan Dangel, Producer/Camera; Dick Bartlett, Editor; with thanks to the students and teachers of the following Boston Public Schools: Boston Arts Academy, Chittick Elementary School, McKay K-8 School, Orchard Gardens K-8 School, Rafael Hernandez K-8 Elementary School.
Tonight's performance by the Tanglewood Festival Chorus is supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.
The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.
Steinway & Sons Pianos, selected exclusively for Symphony Hall.
The BSO's Steinway & Sons pianos were purchased through a generous gift from Gabriella and Leo Beranek.
Special thanks to American Airlines, Fairmont Copley Plaza, and Commonwealth Worldwide Executive Transportation.
New arrangements and works for the Boston Pops are generously supported by the Cecile Higginson Murphy Pops Programming Fund.
Broadcasts of the Boston Pops are heard on 99.5 WCRB.

36TH ANNUAL

A COMPANY CHRISTMAS AT POPS

GUEST ARTISTS



BRIAN STOKES MITCHELL



Dubbed "the last leading man" by the *New York Times*, two-time Tony Award-winner Brian Stokes Mitchell has enjoyed a career that spans Broadway, television, film, and concert appearances with the country's finest conductors and orchestras. He received Tony, Drama Desk, and Outer Critics Circle awards for his star turn in *Kiss Me, Kate*. He also has Tony-nominated performances in *Man of La Mancha*, August Wilson's *King Hedley II*, and *Ragtime*. Other notable Broadway shows include *Kiss of the Spider Woman*, *Jelly's Last Jam*, and *Women on the Verge of a Nervous Breakdown*.

Last season he made a long-awaited return to Broadway in *Shuffle Along*, a new musical written and directed by George C. Wolf with choreography by Savion Glover. He received his most recent Tony Award, the Isabelle Stevenson special Tony for his work as Chairman of the Board of the Actor's Fund, a charity that helps anyone who has made a living in show business and the performing arts in times of need, crisis, or transition. 2016 also marks the year he was inducted into the Theatre Hall of Fame.

An extremely versatile singer, Stokes has performed at venues spanning jazz, opera, pops, country, and the musical theater world. He has worked with John Williams, Keith Lockhart, Michael Tilson Thomas, Leonard Slatkin, the late Marvin Hamlisch, The Smithsonian Jazz Masterworks Big Band, The Mormon Tabernacle Choir, and the Muppets. Stokes has made multiple appearances at Carnegie Hall beginning with his debut with the San Francisco Symphony through his televised performance in *South Pacific* opposite Reba McEntire to his sold-out solo concert, which he continues to perform throughout the United States.

He has been invited twice to perform at the White House and has performed for Presidents Clinton and Obama. His musical talent has extended to the present day as producer, arranger, and orchestrator on his own albums, including his latest recording, *Simply Broadway*, featuring the Tony-winning singer accompanied by solo piano. Stokes has appeared on more than 20 albums and is currently working on his next album, *Plays With Music,* to be released this year.

His extensive screen credits began with a seven-year stint on *Trapper John, MD* and have continued with memorable appearances on everything from PBS' Great Performances to *Frasier*, *Glee*, *Jumping the Broom*, and his most recent recurring roles on *Mr. Robot*, *Madam Secretary*, *The Path* and *The Blacklist*.

For more information go to brianstokes.com.
Twitter: @bstokesmitchell
Facebook: Brian Stokes Mitchell

TANGLEWOOD FESTIVAL CHORUS

JAMES BURTON, CONDUCTOR AND BSO CHORAL DIRECTOR
Alan J. and Suzanne W. Dworsky chair
JOHN OLIVER (1939–2018), FOUNDER

This season at Symphony Hall, the Tanglewood Festival Chorus joins the Boston Symphony Orchestra for works by Beethoven, Grigorjeva, Shostakovich, Duruflé, and Stravinsky. Originally formed under the joint sponsorship of Boston University and the Boston Symphony Orchestra, the all-volunteer Tanglewood Festival Chorus was established in 1970 by its founding conductor, the late John Oliver. Mr. Oliver stepped down from his leadership position with the Tanglewood Festival Chorus at the end of the 2015 Tanglewood season. In February 2017, following appearances as guest chorus conductor at Symphony Hall and Tanglewood, James Burton was named the new Conductor of the Tanglewood Festival Chorus, also being appointed to the newly created position of BSO Choral Director. Though first established for performances at the BSO's summer home, the Tanglewood Festival Chorus was soon playing a major role in the BSO's subscription season as well as in BSO concerts at Carnegie Hall; the ensemble now performs year-round with the Boston Symphony and Boston Pops. On July 4, 2018, the chorus joined Keith Lockhart for the "Boston Pops Fireworks Spectacular" on the Charles River Esplanade. It has made dozens of recordings with the BSO and Boston Pops with Seiji Ozawa, Bernard Haitink, James Levine, Leonard Bernstein, Sir Colin Davis, Keith Lockhart, and John Williams. The TFC had the honor of singing at Sen. Edward Kennedy's funeral, has performed with the Boston Pops for the Boston Red Sox and Boston Celtics, and can also be heard on several movie soundtracks. For more information about the Tanglewood Festival Chorus and upcoming auditions, please visit bso.org/tfc.



JAMES BURTON

James Burton was appointed Conductor of the Tanglewood Festival Chorus, and to the newly created position of BSO Choral Director, in February 2017. Born in London, Mr. Burton holds a master's degree in orchestral conducting from the Peabody Conservatory. He began his training at the Choir of Westminster Abbey and continued at St. John's College, Cambridge. He has conducted the Royal Liverpool Philharmonic, the Orchestra of the Age of Enlightenment, the Hallé, the Orchestra of Scottish Opera, Royal Northern Sinfonia, BBC Concert Orchestra, and Manchester Camerata. In October 2018, Mr. Burton made his BSO subscription-series debut conducting the TFC in Maija Einfelde's *Lux Aeterna*. He made his Boston Pops debut in December 2017, returning to the podium in last season's holiday concerts as well as this season's. Opera credits include performances at English National Opera, English Touring Opera, Garsington, and the Prague Summer Nights Festival, and he has served on the music staff of the Metropolitan Opera and Opéra de Paris. As choral director of the Hallé Orchestra (2002–2009), he was music director of the Hallé Choir and founding conductor of the Hallé Youth Choir, winning the 2009 Gramophone Choral Award. He was music director of the Schola Cantorum of Oxford from 2002 to 2017. In 2018, he founded the Boston Symphony Children's Choir, which made its BSO debut at Tanglewood that summer in Puccini's *La bohème* and returned this past summer to premiere Mr. Burton's recent work, *The Lost Words*, a song cycle for children's chorus and orchestra or piano.

THE BOSTON POPS

In spring 2020, the Boston Pops enters its 135th season of entertaining audiences in Boston and beyond, and conductor Keith Lockhart begins his 26th year at the helm of the orchestra.

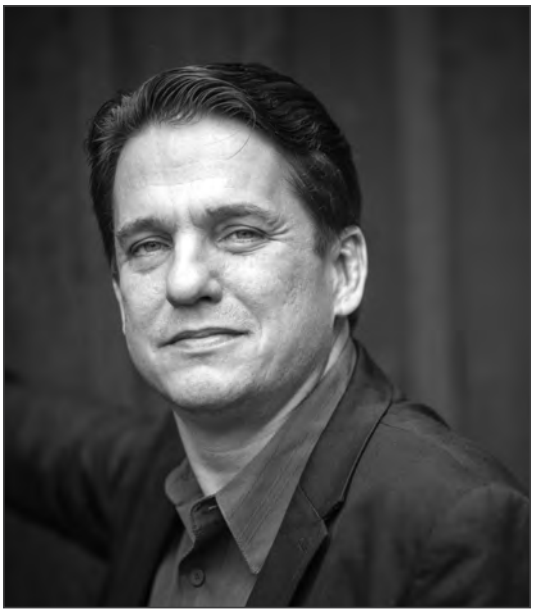
In 1881, Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra, calling its establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances would provide year-round employment for his musicians. In May 1885—a little more than a month before the inaugural "Promenade Concert"—German-born conductor Adolf Neuendorff, under the aegis of the BSO, conducted a series of "Popular Concerts" in the Boston Music Hall, where the audience sat in typical concert seating and no refreshments were served. On July 11, 1885, Neuendorff—who became the first conductor of the Pops, before that name was officially adopted—led the first official "Promenade Concert," distinguished from "Popular Concerts" by virtue of seating (tables and chairs instead of auditorium-style rows), program format (three parts divided by two intermissions, during which patrons could promenade around the concert hall), and the availability of food and beverages. For the rest of the 19th century, although formally called "Promenade Concerts," they continued to be referred to informally as "Popular," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall.

There were 17 Pops conductors—beginning with the aforementioned Adolf Neuendorff—who preceded the legendary **Arthur Fiedler** (1930–1979). The first American-born musician to lead the orchestra, he established the Boston Pops as a national icon. When **John Williams** (1980–1993) succeeded Fiedler in 1980, he was the most highly acclaimed composer in Hollywood, and today, with 51 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams made a series of best-selling recordings, broadened and updated the Pops repertoire, and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own scores. **Keith Lockhart** (1995–present) has led concerts spotlighting artists from virtually every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. He has made 80 television shows, led 45 national and four overseas tours, led the Pops at several high-profile sports events, and recorded 14 albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast of the July 4 concert on the Charles River Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings. In 2017, the July 4 concert opened a new page in its history, as the Pops organization presented its first self-produced *Boston Pops Fireworks Spectacular*.



KEITH LOCKHART

Julian and Eunice Cohen Boston Pops Conductor



Having celebrated his 20th anniversary as Boston Pops Conductor in 2015, Keith Lockhart is the second longest-tenured conductor of the Boston Pops Orchestra since its founding in 1885. He took over as conductor in 1995, following John Williams's 13-year tenure from 1980 to 1993; Mr. Williams succeeded the legendary Arthur Fiedler, who was at the helm of the orchestra for nearly 50 years. Mr. Lockhart has conducted more than 1,900 Boston Pops concerts, most of which have taken place during the orchestra's spring and holiday seasons in Boston's historic Symphony Hall. He has also led annual Boston Pops appearances at Tanglewood, as well as 45 national tours to more than 150 cities in 38 states, and four international tours to Japan and Korea. He and the Pops have made 80 television shows and participated in many high-profile sporting events. The annual *Boston Pops Fireworks Spectacular* on July 4 draws a live audience of up to half a million to the Charles River Esplanade and millions more who view it on television or live webcast.

Keith Lockhart has led eight albums on the RCA Victor/BMG Classics label, including two—*The Celtic Album* and *The Latin Album*—that earned Grammy nominations. Recent releases on Boston Pops Recordings include *A Boston Pops Christmas*: *Live from Symphony Hall*, *The Dream Lives On: A Portrait of the Kennedy Brothers*, and *Lights, Camera...Music! Six Decades of John Williams*.

The list of more than 250 guest artists with whom Mr. Lockhart has collaborated is a virtual "who's who" of performers and pop culture icons. His increased focus on musical theater has attracted leading Broadway artists to the Pops stage and he has worked closely with hundreds of talented young musicians, including Tanglewood Music Center Fellows, college students from the Boston Conservatory and Berklee College of Music, and area high school students. He introduced the POPSearch talent competition and the JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. With a renewed commitment to bring the Boston Pops into the community, he has led free concerts in such major public spaces as Boston Common and Franklin Park, and the holiday season brings members of the Pops to play at Children's Hospital.

Having completed an eight-year tenure as principal conductor, Keith Lockhart is now chief guest conductor of the BBC Concert Orchestra in London, which he led in the June 2012 Diamond Jubilee Concert for Queen Elizabeth II; he is also artistic director of the Brevard Music Center summer institute and festival in North Carolina. Prior to his BBC appointment, he spent 11 years as music director of the Utah Symphony, which he led at the 2002 Olympic Winter Games in Salt Lake City. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as many prestigious orchestras in Asia and Europe. Prior to coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra. Born in Poughkeepsie, NY, Mr. Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.

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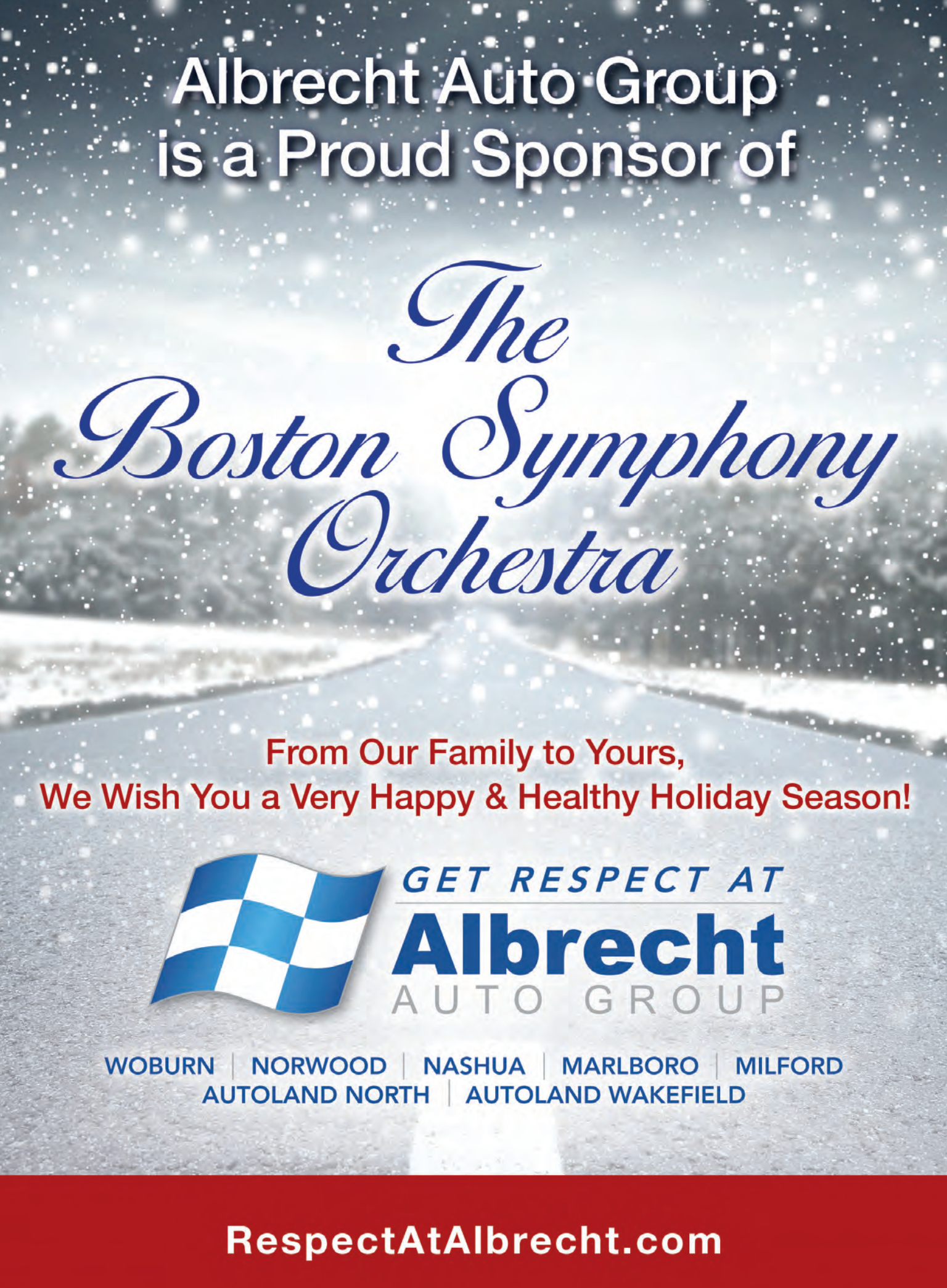
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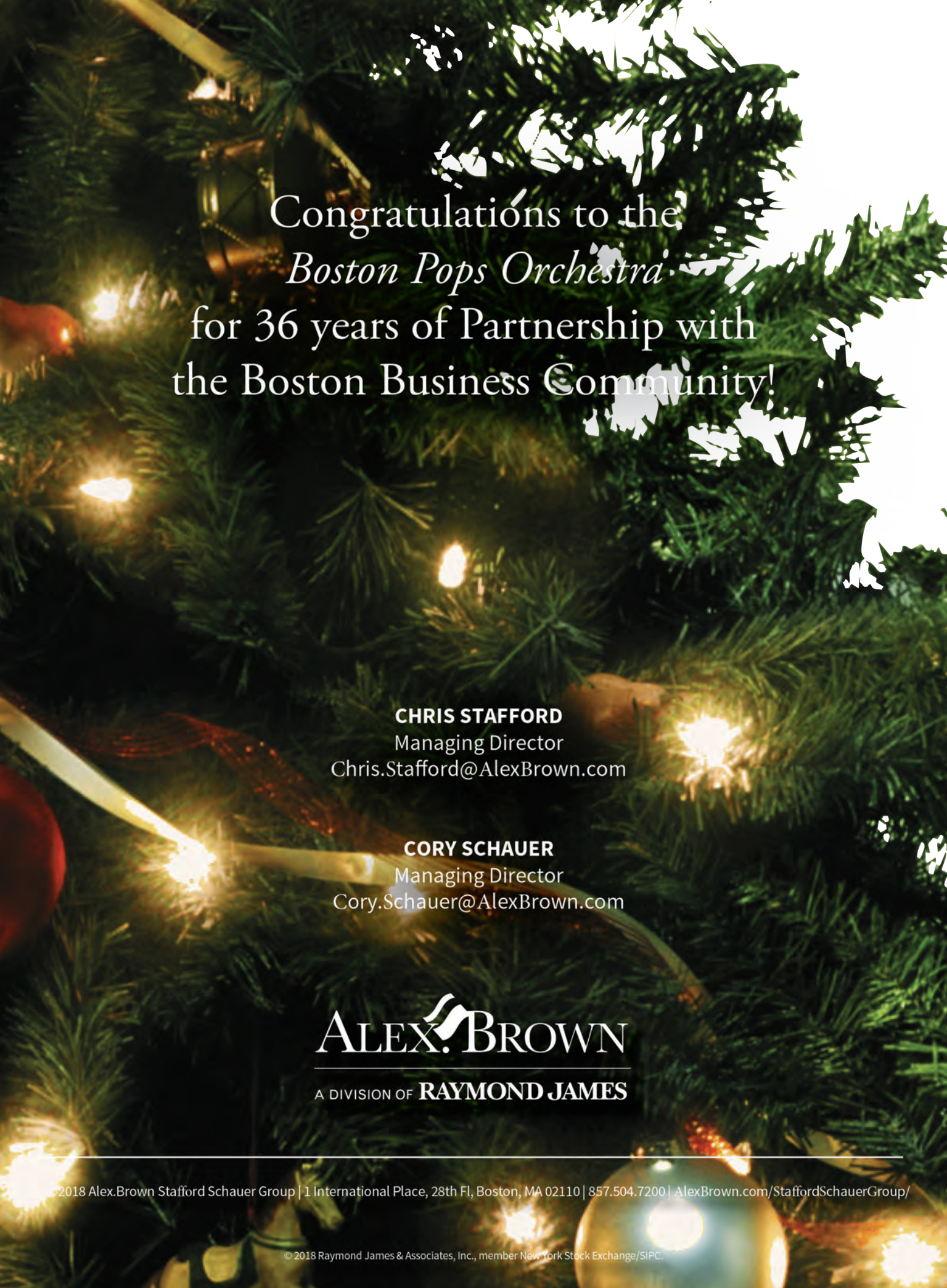
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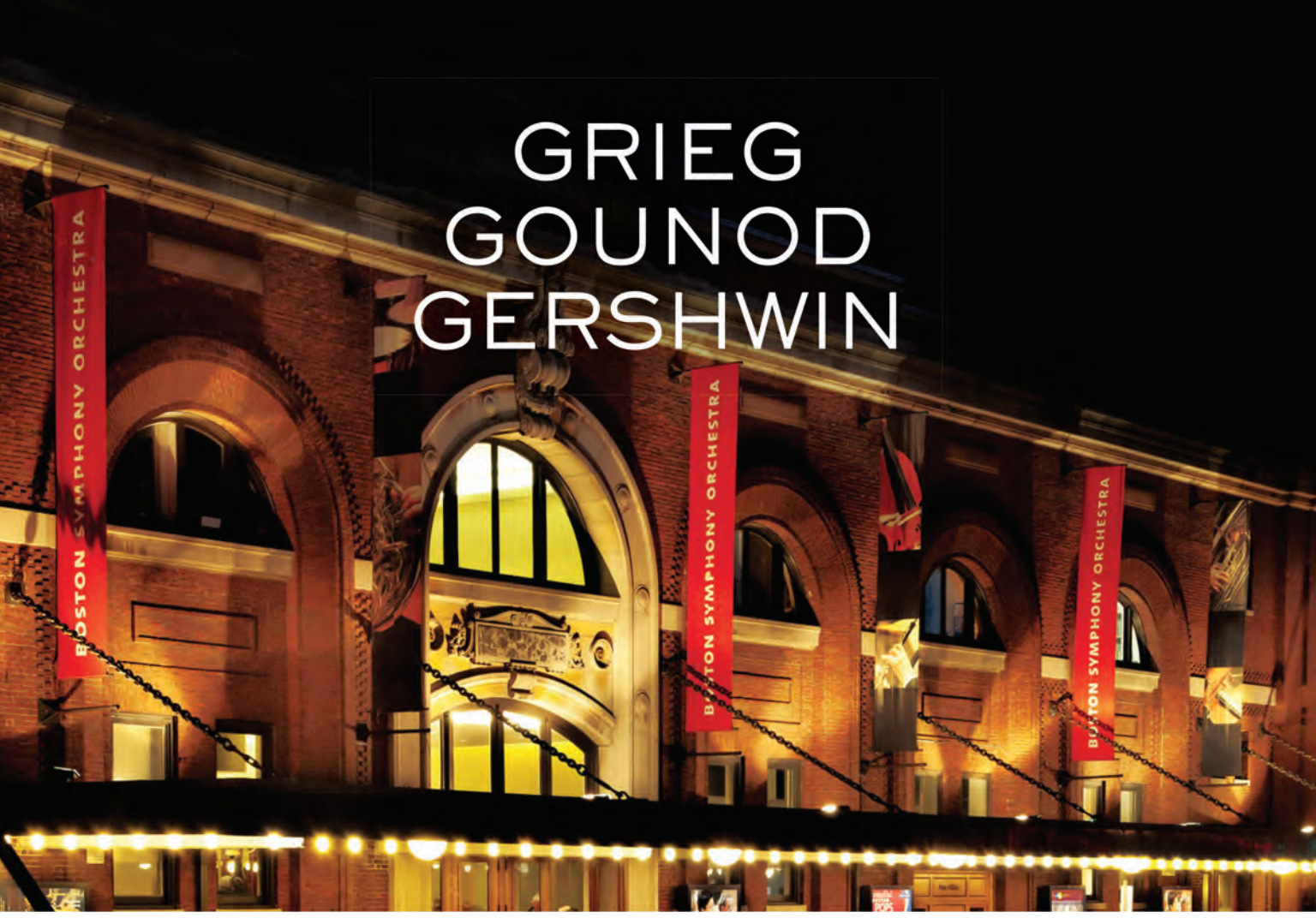
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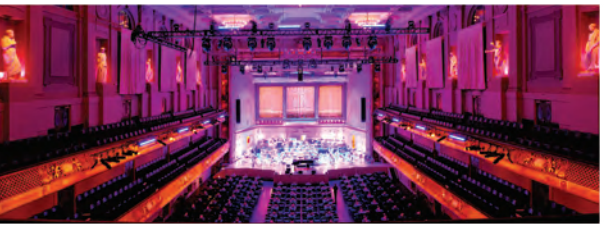
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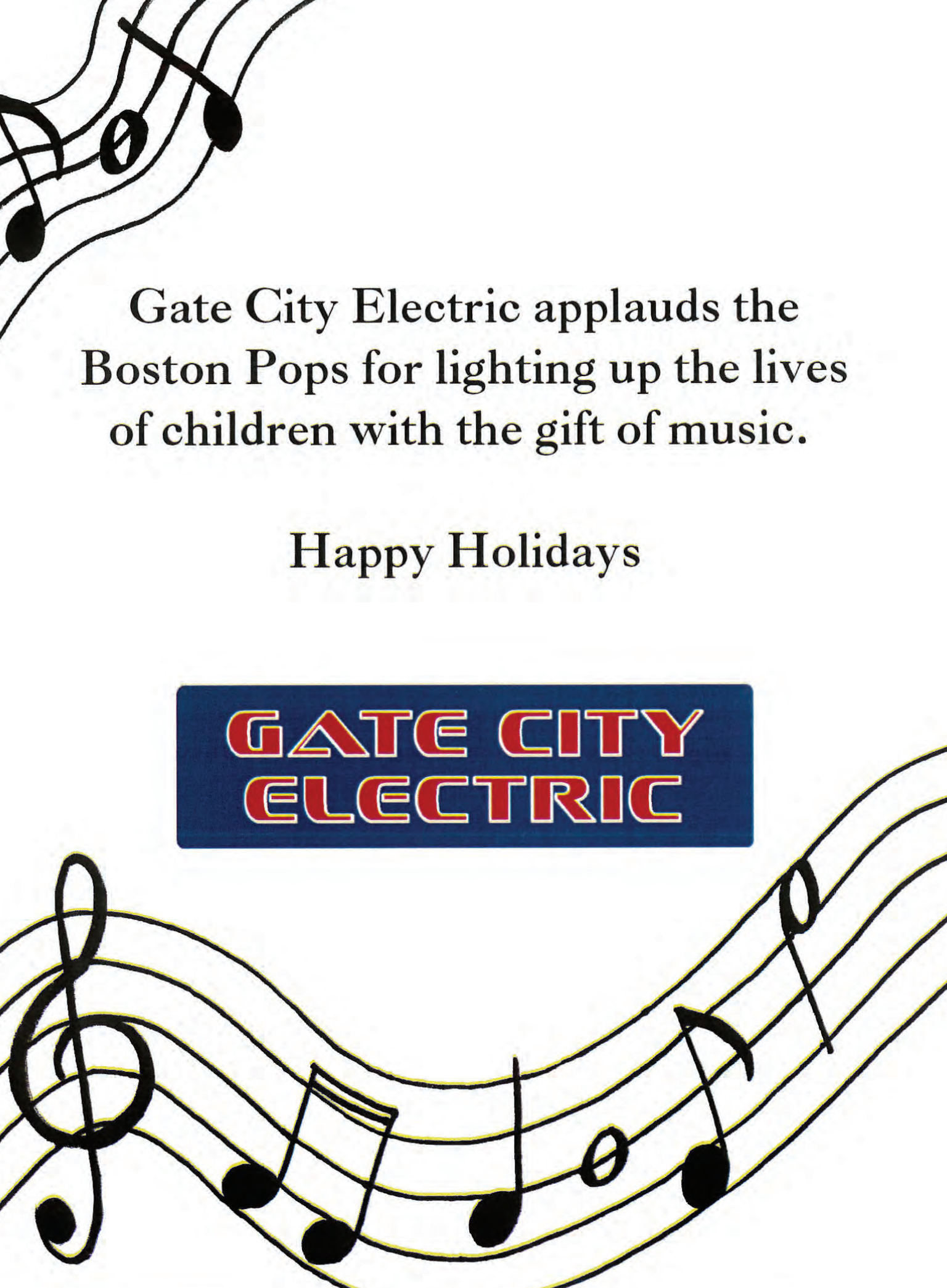
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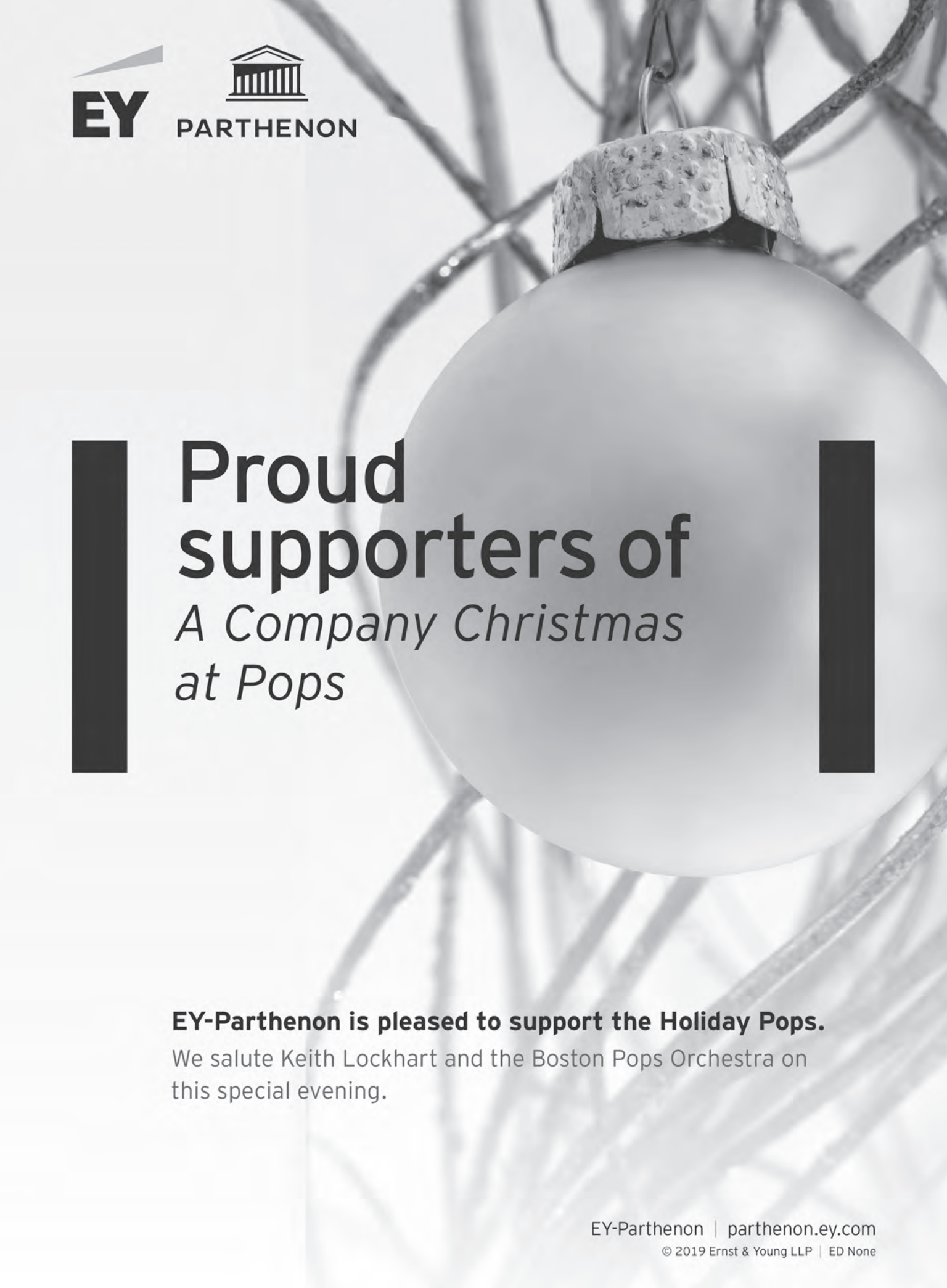
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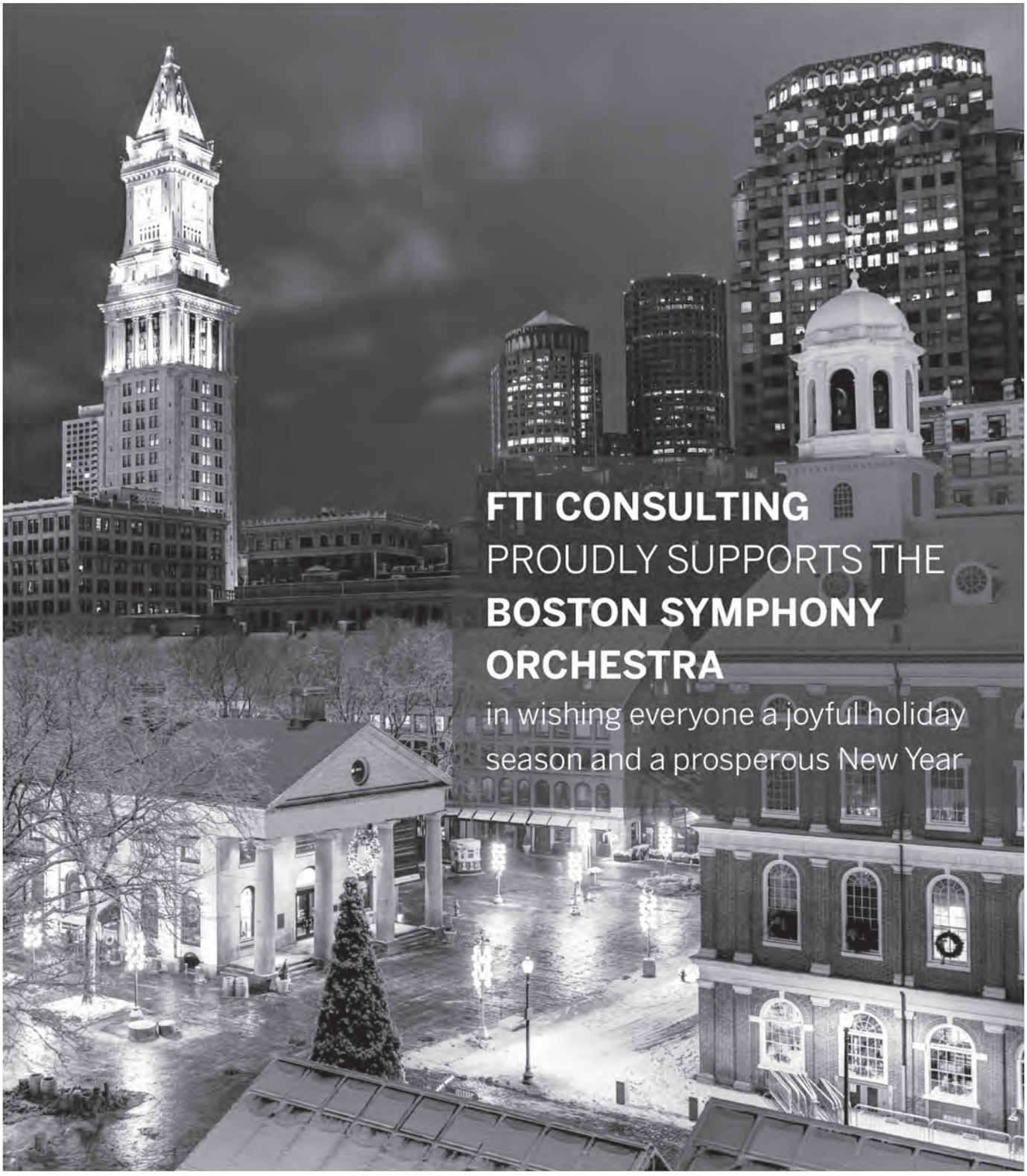
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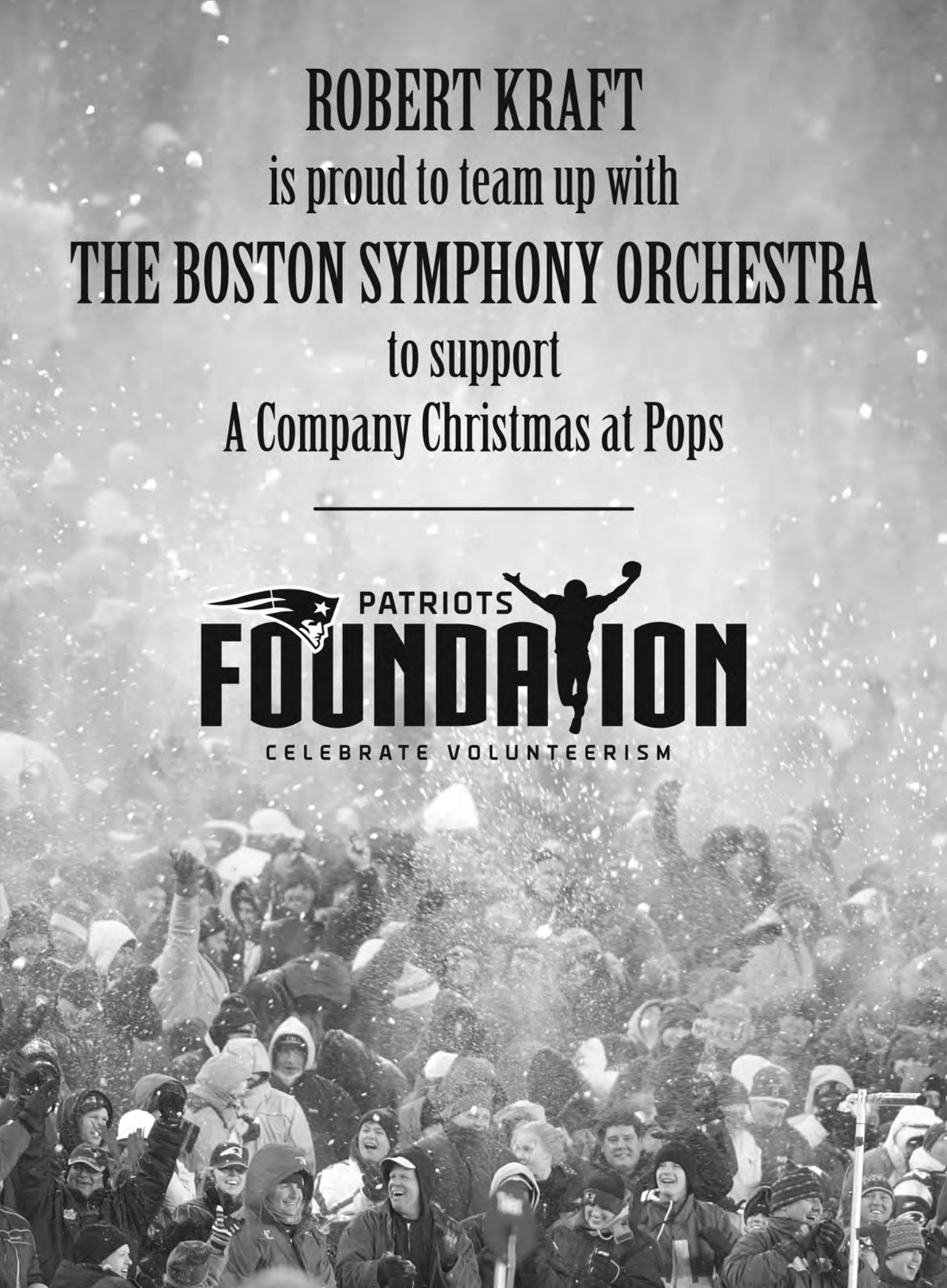
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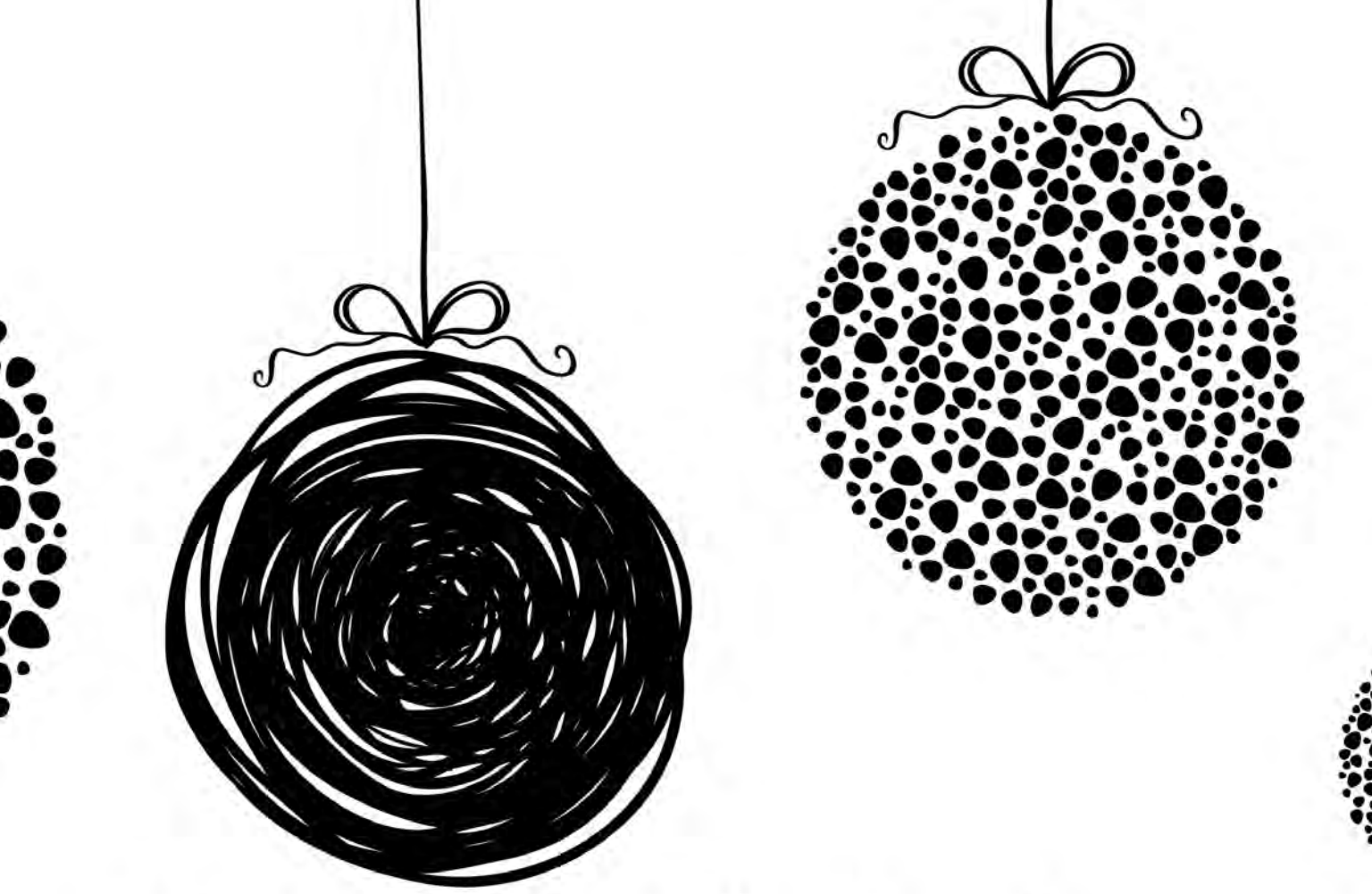
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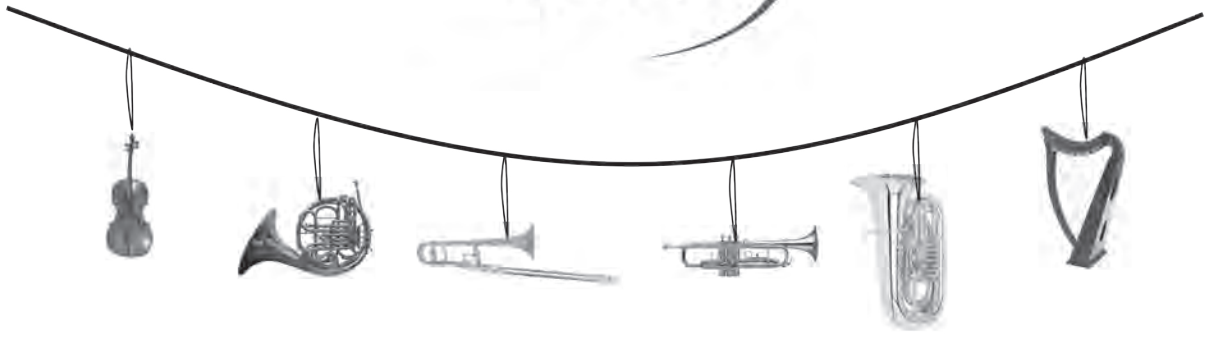


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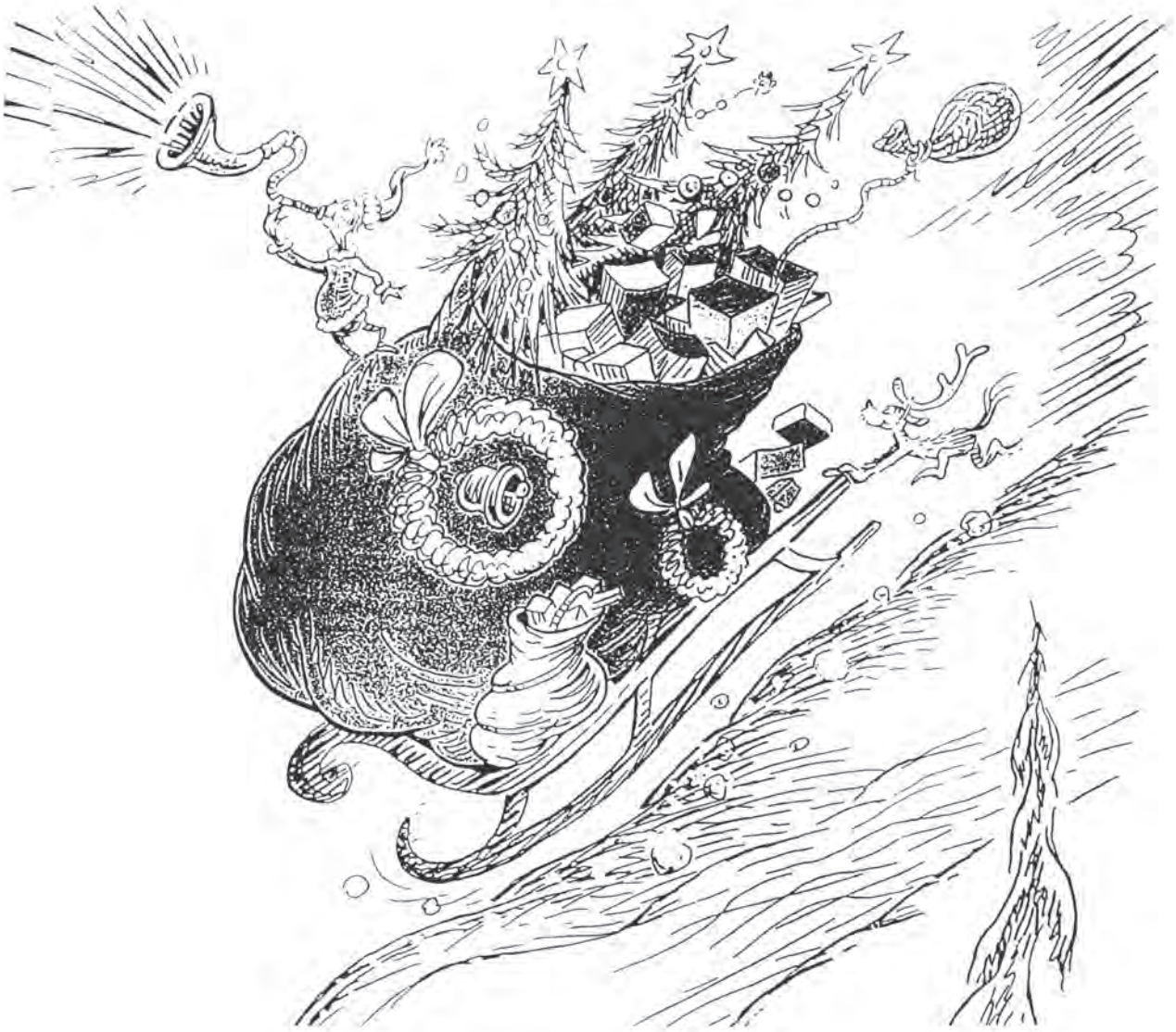
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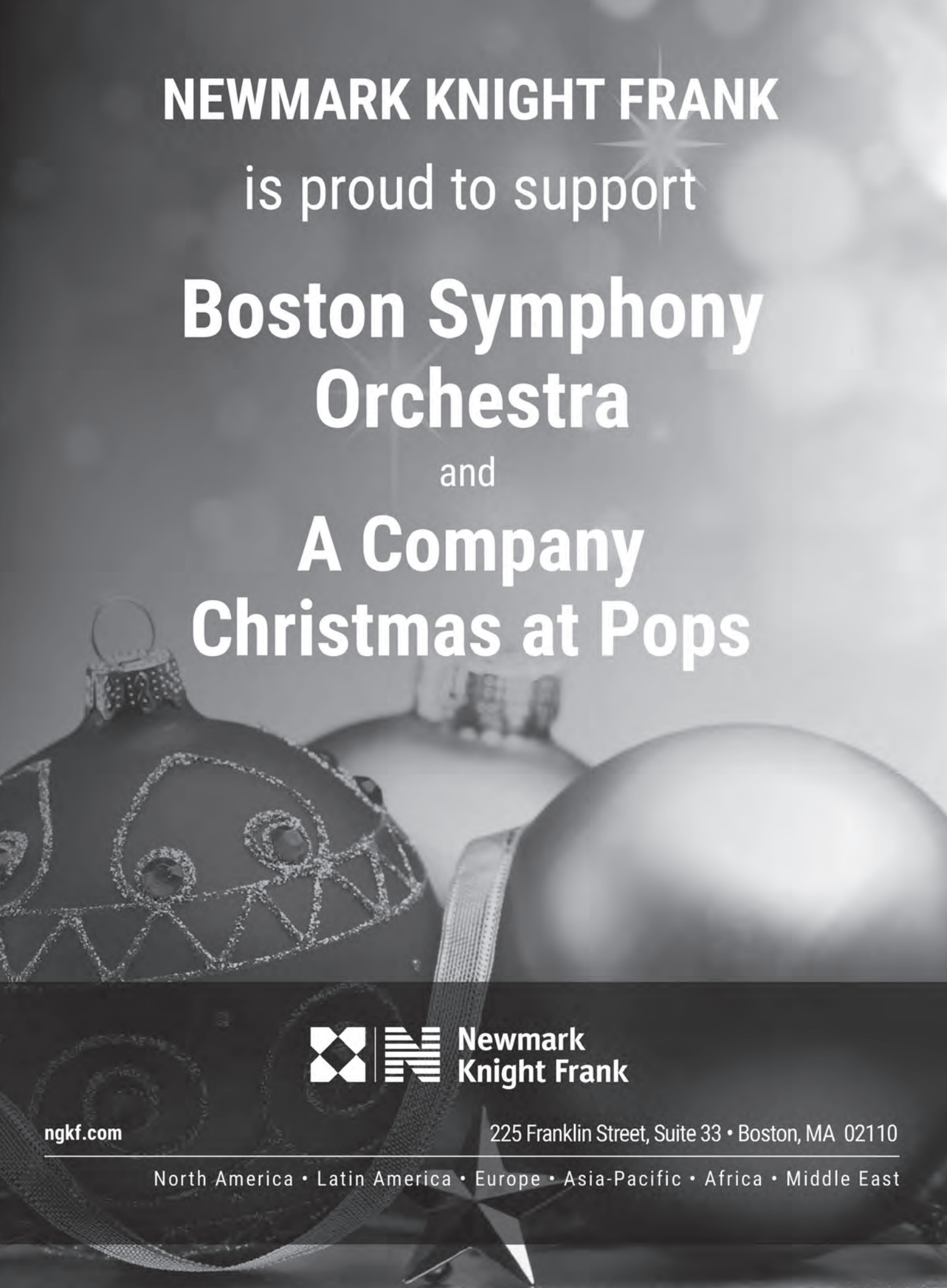
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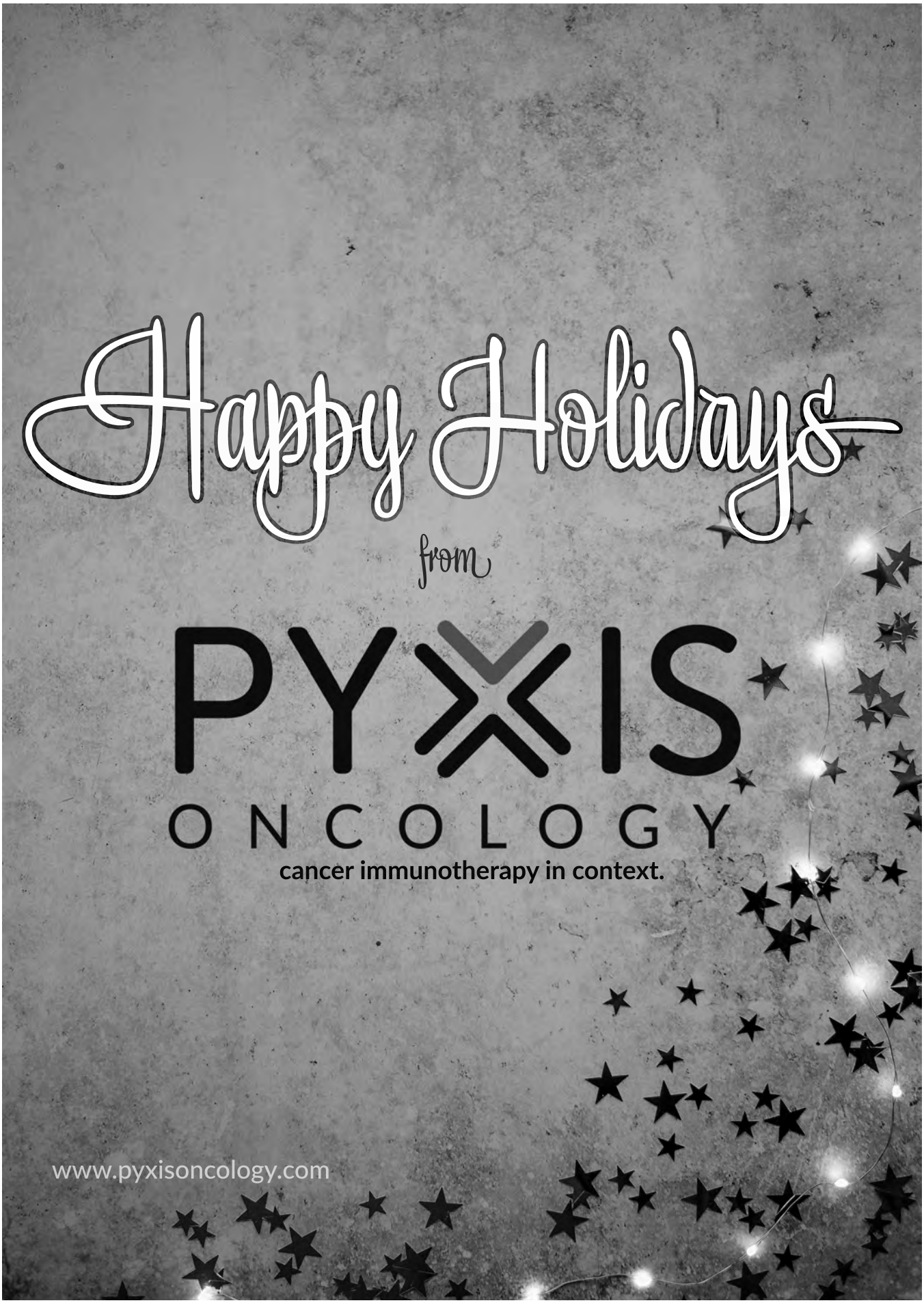


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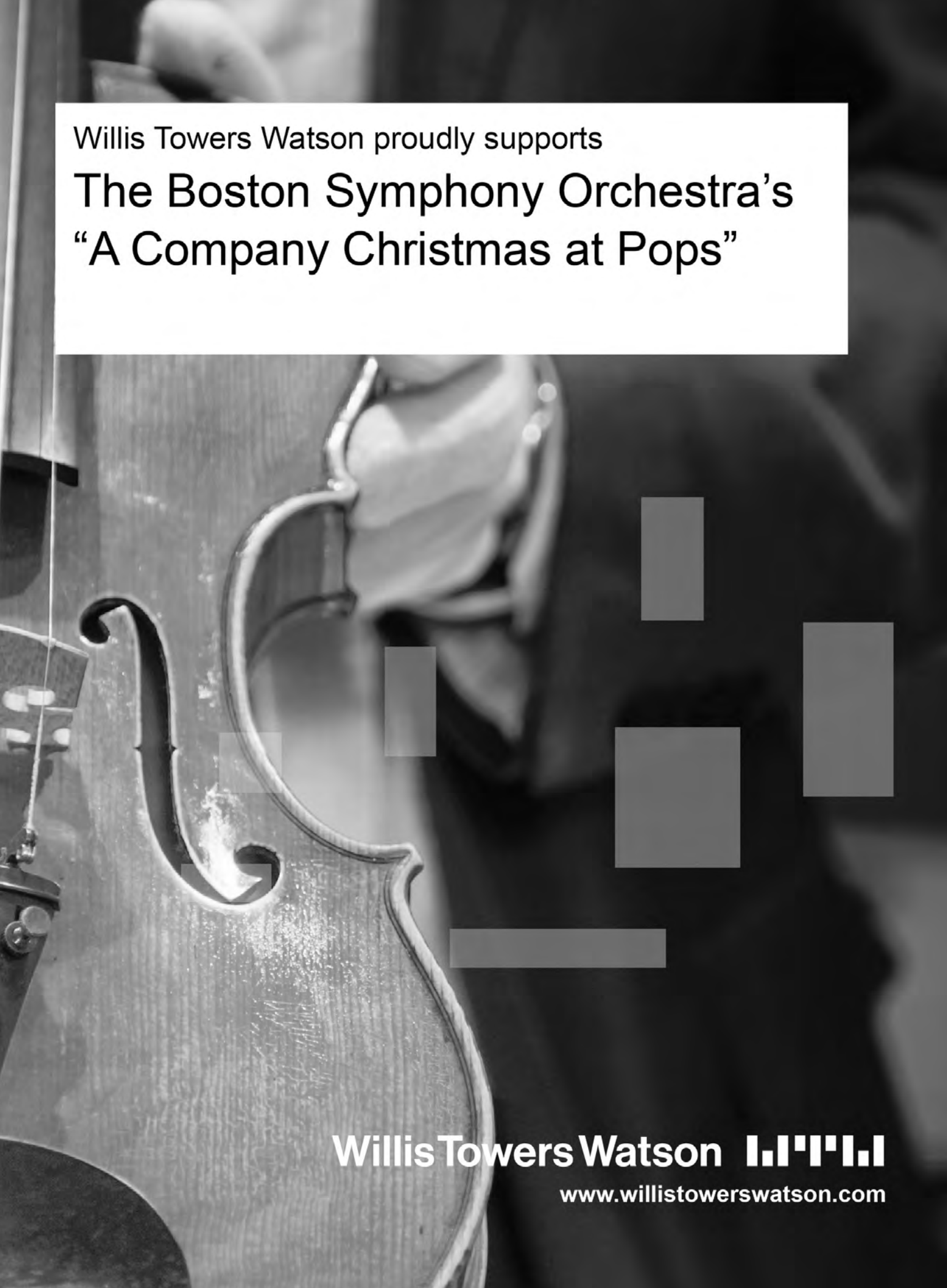
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